

# psa JOURNAL

OFFICIAL PUBLICATION  
OF THE  
PHOTOGRAPHIC SOCIETY  
OF AMERICA

## Convention Report

VOLUME 22

•

NUMBER 11

•

NOVEMBER, 1956

New lens...new shutter...new Super Memar!

## The ANSCO SUPER MEMAR f2

• **New lens!** Agfa f2 Solagon six-element anastigmat sets new high standards for definition and color purity.

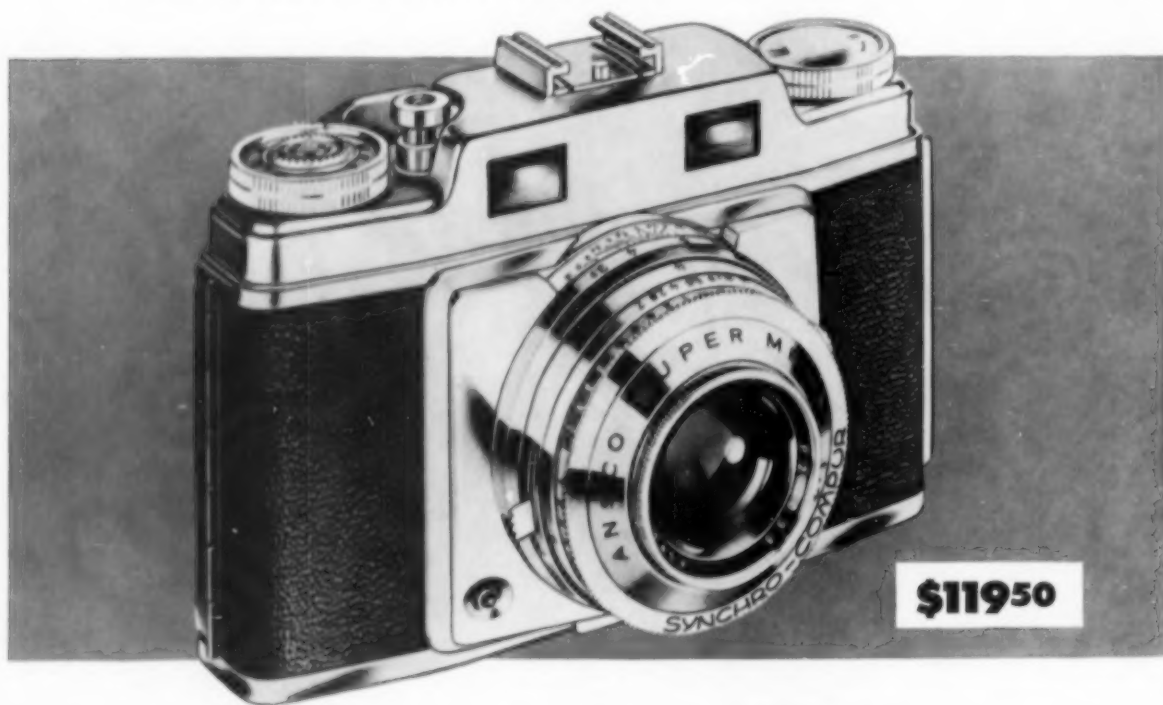
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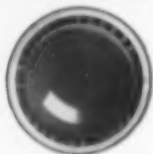
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The PSA Journal is sent to all member clubs and affiliated organizations. It is for the use of the entire group and not solely for the individual to whom it is addressed.

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### The Editor's Corner

Sure was nice talking to all you folks at Denver. Having the Editorial Desk set up right there in the lobby made it handy for both of us. Your suggestions about the Journal will be given full consideration and many of your ideas will be found in later issues.

Belle of the Ball was the charming and beautiful bride of Jose Zakany, our S-O-B Editor, who spoke no English but was fluent in the language of the eyes. Señora Zakany was quick to catch attempts at Spanish which labeled her Señorita and let the culprit know very quickly that she had graduated to the status of Señora! At the dance she appeared in a charming Mexican ball gown and the combination was irresistible. Cameras were over-worked that night. Jose Turu looked every inch the Mexican caballero in his native dress, black with silver trimmings.

On our side of the border we didn't do so badly with beauty, either. Hope Saunders, sitting in for Ralph Miller, P-J Chairman, ably represented her Division. Any time Hope wants to move from behind the lens to before it, somebody will have a fine model.

Man most in demand, often hardest to locate was Randy Wright. Always some prob-

lem to be settled and Randy had the answers.

Some people who came to have fun did a lot of work. Saw Margaret Phegley and Irene Moore struggling with the seating plan for the Banquet for two days.

Seemed as if there were hundreds of side meetings. We even held an editorial conference at 8 A.M. Some were held as early as 7:30. Brutal hours, after the night before.

Some people had fun rapping on the door of room 343 and yelling "This is the house detective, quiet down in there." The Chicago group was throwing its annual party. Party didn't seem complete without Walter Parker, but Shirley Stone, Bob Keith and Ray Schwemm filled in nicely for Walter.

49 of those receiving Honors were on hand to get theirs, nearly two-thirds of those honored. There was slight confusion when the two Pauls, Wolf without the "e" and Wolfe with the "e" were called, both getting F's, so we still have no way of telling which is which except by the "e". And we noticed that when the Kenners, Mr. and Mrs., came up for the Wightman Award, it was Mrs. who carried off the check.

Speaking of checks, wish you could have been in the Board meeting when Herb MacDonough presented the one for \$1,000 from TD. Within the memory of those present such a thing had never happened before.



# Letter To The Editor

By Urban M. Allen

*Urban Allen has had 20 years experience in camera club work. The searching question by Rex Frost in the September Canadiana and your Editor's comments on the same subject brought forth this interesting reply. The author says that having watched clubs rise and fall, come and go, he has formed a few definite conclusions about what keeps a club healthy. In a note he says "The real reason most clubs are so small in membership is that they move in contracting circles, aiming for the single bullseye of salon acceptance, instead of broadening their appeal to take in each new facet of photography as it is revealed."*

Why aren't more of the thousands who are buying cameras joining camera clubs or the PSA? (PSA Journal, Sept. 1956).

1. Nobody asks them to.
2. The camera clubs don't have what they need or want (or they think they don't).
3. They don't want the camera clubs offer (or think they don't).
4. They've been to camera clubs, got no welcome, no recognition, found the programs dull, or otherwise found the club did not measure up to expectations, so did not join, or quit soon after joining.

Possibly there are other reasons, but these cover almost the whole field. The solution to the first is obvious—a better selling job. Several means suggest themselves:

1. Personal recruitment. PSA's "every member get a member" is as good a slogan as any.
2. Publicity. Keep the club's name and activities before the public, in the local newspaper, on radio or TV, by means of bulletin boards in photo stores, community associations, YMCA, etc.
3. Enlist the support of photo dealers to distribute invitations to prospective members (possibly slipping them in with photo-finishing), post meeting notices, etc.
4. Check the list of new P.S.A. members and send specific invitations to any in your locality to visit the camera club.

As for the second, it's a good idea for each camera club to measure itself now and then, to find out if its program is

meeting the needs of its members, if it is doing everything it could to be of service to its members, or to attract new ones.

How many clubs offer basic courses in photography for new members? How many clubs diversify their programs so that they appeal to many interests? If the club restricts itself to competition and salon exhibition, is it limiting its field unnecessarily?

Many camera owners are not interested in competitive photography—although later on they might become interested. The problem is to appeal to their present interests and show them the way to exhibition work—leaving it up to them to take that street if they so desire.

Of course, many owners of cameras are not quite sure just what they do want from camera clubs. In that case, if they can find out what the club has to offer, they might find something of interest—model shoots, field trips, social gatherings, for instance.

Don't forget that the opportunities for social contact can be a strong factor in attracting new arrivals in town.

The third point is highly controversial, and has been as long as this writer can remember (which is longer than he'd like to admit).

Is the average camera owner interested in photography per se, or is the camera merely a tool? Most clubs operate on the theory that the member is interested in photography, and that's all they offer—photography for its own sake.

But why do people buy cameras in the first place?

Most people buy them to use as a tool, not for the mere sake of owning a camera, although there is a considerable group for whom the camera is little more than an expensive toy, or a prestige item (to be compared with a mink coat, a Jaguar or a diamond choker).

And among those who acquire a camera as a tool, the general objective in a great majority of cases is to use it to keep a pictorial diary of the family and its activities. How many of these are prospective camera club members is problematical. Most of them are satisfied to get a recognizable image, want nothing better. Their cameras come out of hiding on birthdays, holidays and trips.

Yet they could profit most from camera club membership if:

1. The club demanded nothing more of them than the opportunity to help them make better family pictures. No brainwashing to force them into club contests or salon competition.
2. The club made it easy for them to take part as a family group, by having Sunday outings, picnics, etc.
3. Instruction were kept on a simple, practical level and geared to the equipment they already have. No compulsion to trade the Hawkeye in on a Leica or Rolleflex. No belittling of modest equipment, modest aims.
4. Programs were arranged to provide entertainment (travelogues, etc.) as well as instruction, and to omit boring, argumentative business (Cont. on p. 47)



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### PSA Facts

Isn't it a nice feeling when someone proposes a new and important idea and you discover you have already been doing it?

The occasion for this statement is the President's (Ike, not Mel) People-To-People campaign for peace. At the recent White House Conference to launch this program PSA was represented by our Past President, Norris Harkness, FPSA. Incidentally, he was the only representative of photography in the group.

He could report that PSA has long followed a program of people to people, what with our international exchange of exhibits, our international portfolios and slide circuits, our membership across the free world and the latest, our sponsorship of the foreign student competition announced several months past.

PSA did not have to offer a promise to do

something to aid the program, we could point to what we had been doing for years, plus the additional things we can do.

We could also point out the friendship which is the core of PSA, expressed when our overseas members are able to attend our Conventions, or when traveling PSAers visit foreign lands.

PSA has always operated on a person to person basis and many lasting friendships have been made between our members here at home as well as abroad. We should be proud that we can further the President's program and we should look for new ways to apply our cameras to do so.

One small suggestion is to lay in a supply of the small decals which are available from Headquarters (MPD has its own) and be sure that not only your gadget bag, but each camera is adorned with our emblem. It will identify you as an American and as a member of the largest photographic organization in the world.

## The President Reports

We are just recovering from a strenuous week at the Denver PSA convention. According to my information it seemed everyone enjoyed the programs and good fellowship. Official convention business prevented my attendance at many of the programs. However, they were all well attended as we had hoped. I take this opportunity to thank everyone who had any part in putting on a program. All speakers spent much time in preparation of their subjects and were well received. Many thanks to those who had any part in programming or planning. The committee spent much time in arranging for this fine convention which was flavored with Western hospitality. Perhaps fortune will smile better and those who missed Convention this year will make plans to "Meet me in Saint Louis in October 1957". Of course this includes all of those who were at Denver this year too.

It is always disappointing when any of our members are obliged to fore-go attendance at one of our conventions after having made plans to be present. Because of ill health several of our members would not be with us in Denver. We wish to see them all at coming events.

Among the visitors at the Denver Convention, were several from Mexico, Cuba and Canada. We were pleased to have an Air Cadet visitor from Arabia who won recognition for having traveled the greatest distance. To all these good friends we hope to again have the pleasure of your attendance.

Of very special interest is the emphatic indication that the interest of the TECHNICAL DIVISION in PSA is not on the wane. In fact it is very strong and I am happy to acknowledge in this column the receipt of \$1000.00 from activities of the TECHNICAL DIVISION. This was provided with "no strings attached", except that it be used toward refurbishing PSA headquarters. Many thanks to TECHNICAL DIVISION from the Society. This contribution comes at a very opportune time and for a purpose which is vital to our Society.

Only a short time remains in which to make plans for attending future events of interest to PSA members. A PSA Regional Convention is being planned for Washington, D. C. the latter part of March 1957 when the International Photo-Fair is scheduled. Appropriate programs are being planned of interest to PSA members in addition to providing the opportunity to visit this International Photo Exposition. Watch for details to be announced by the committee which is now functioning. The Photographic Society of America will be on hand at the International Fair to assist and welcome those in attendance. Our Society is interested in extending the opportunity to enjoy photography in all fields of endeavor. We therefore urge all to plan attendance in Washington for this event which displays the progress and achievements in Photography.

Now that our 1956 convention has become history, I wish to recognize the efforts of Ralph Hargreaves and his committee which made it such a success. It is hoped that all will continue with the same interest, PHOTOGRAPHY, which encourages the high standard of fellowship in our Society.

M. M. PHEGLEY

PSA JOURNAL

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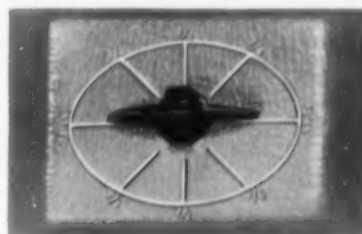
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## Eastern Zone News

Editor: George J. Munn, AFSA  
37 Homestead Pl., Bergenfield, N. J.

### Portland (Me) CC

A club new to this column is the Portland Maine CC and they have some interesting programs coming up and excellent ones that have already been held. One of their assigned subjects for print competitions has been "Children Under Twelve" which is a little different from the usual assignments, then there is another "People" not portraits, prints from "Studio Nights" and in color a sequence competition of 3 or 4 story telling slides. I think this is the type of competitions that do attract new members, since it may be the type of picture that the average camera fan does take.

Portland CC held a two day outing recently to the Crescent Beach Inn, Cape Elizabeth, with a Fish Chowder Dinner, field trips to Kettle Cove, Two Lights, Portland Headlight and Waterfront. Slide and print competitions plus an illustrated lecture were also on the program. Chairman of the outing was Leyland Whipple, officers for the 1956-57 season are president, F. Lucille Johnstone, VP, Nelson Abbott and sec-treas, Edward Richardson. The monthly bulletin "Photogram" is edited by Christabel Cordeil.

### Tripod (Ohio) CC

In the recently completed national newspaper photography contest in Dayton, Ohio the Tripod club really made a good showing. The Dayton Journal which sponsors the contest for Dayton and the surrounding territory in the Miami Valley had entries from all over the area. The Tripod club won 15 out of the 24 first place prizes with Ted Orndoff and Del Rust, PSA, tied for the most winners with four each.

This active Ohio club recently presented a PSA recorded lecture by Frances Wu, FPSA, "Pictorial Photography from the Chinese Viewpoint".

### Boston CC

Once again the Fall Educational Course of the Boston CC is underway and this year stresses the practical, how-to-do-it angle of print making. Instructors are all members of the Boston club and are internationally known authorities in the art of print making. Richard C. Cartwright, ASA, L. Whitney Standish, FPSA, and Henry F. Weisenburger.

The 75th Anniversary Banquet was held in the Sheraton Plaza Hotel and the featured speaker was Adolph Fassbender, Hon., FPSA.

All of the officers of the 1955-56 season were re-elected. President, Jack L. Kenner, PSA; V. P. Barbara Standish, AFSA; 2nd V. P., Herman Bates, AFSA; Treas., Colton Hazard and Sec'y, Hazel Fulbright.

### New York Color Slide Club

The three "Fs" were again in attendance at the Annual Awards Dinner of the NYC SC, good food, fellowship and fun. Door prizes, members' slide show and the awarding of medals rounded out an evening that will be long remembered.

James Archibald, associate editor of the PSA Color Division Bulletin recently traveled to the New York club to present his

lecture "Color Harmony". The "Rainbow" club paper of NYCSC reports that Mr. Archibald believes that: "Having fun with one's hobbies is a must; that sharing one's hobbies with others is obligatory; that beauty is in the eye of the beholder; that a sense of humor is the passport into the hearts of all mankind."

### Marietta (Ohio) P.S.

Recorded lecture "Nearby and Closeup" by Dr. B. J. Kaston, AFSA, was the feature of the meeting that started Marietta PS off to a fine start for the 1956-57 season. Then coming up is another PSA program, this one from the PSA National Lecture Tour, Dr. Fred J. Ruch, AFSA, of Plainfield, N. J.

Many members of Marietta are active PSAs and participate in PSA activities. Bob Gerke and John Chorpennig have received awards for their Portfolio and Workshop work as has Jack Lowe with his color slide work in the Slide Circuits.

### Muskegon (Mich) CSC

Here is a tip for Program Chairman from the Muskegon CSC, they call it "Scramble Night", at this meeting all members are invited to bring in 10 of their favorite slides and the night is devoted to projecting them, no judge, no competition just a chance for the members to show off what they like. We all have many slides that we are particularly fond of and that we would never enter in competition but they usually are stored away and once in a while we sneak a look at them, I am sure the members of many clubs would welcome the chance to have their slides exhibited just for "lookin'".

### Tidewater Regional

Tom Firth, AFSA, writes me that things are shaping up nicely for the Tidewater Regional, June 7-9, Old Point Comfort, Va.

All committee chairmen have been appointed and committees being formed. One of the highlights being held the same time as the Regional will be the International Naval Review beginning in Hampton Roads and can be seen from the hotel at the same time swimming pool activity will be taking place in front of the hotel.

Tom also says there is a report that the Bishop of London will be in nearby Jamestown to re-enact the First Communion held by the early settlers 350 years ago. I hope all of you have the dates marked on your calendar for this PSA Regional, June 7-8, 1957.

### New Haven (Conn) CC

If you are anywhere near New Haven, Conn. and this Journal reaches you in time, head straight for the Center Church House, 311 Temple Street on Nov. 5 at 7:30 P.M.

This is a regular meeting of the New Haven CC and it starts with a lecture on "Lighting" by John McDermott, former chief instructor, Progressive School of Photography and portrait instructor, N. Y. Institute of Photography. Then comes Reverend Joseph R. Swain's "Ballet of the Seasons", followed by three club competitions.

If you miss the Nov. 5 meeting or do not hear of it in time then take in the Dec. 3



meeting, same place at the same time. More on lighting by Mr. McDermott followed by "Highlights of Scenic America" by A. C. Shelton, APSA, and a club contest on New Haven with prizes donated by the C of C.

#### Mrs. Ruth Sage Bennett, APSA

I had wondered how long it would take for some live wire club program chairman to persuade Mrs. Don Bennett, to make Don unlock the door and present one of her fine nature lectures. Ruth is one of PSA's most popular ladies and hardest workers, internationally known for her excellent nature studies and an all around grand person. The lucky club was the Color Camera Club of Westchester and darned if I did not hear about it too late for even myself to attend. "Chroma Leader" club paper of the CCC of Westchester says, "She (Ruth) is a real feather in our cap to capture for our first meeting of the new year."

COC of Westchester makes it a habit to "capture" top PSA personalities for their lecturers and judges as they also had Dr. Richard B. Pomeroy, APSA as judge of a recent competition.

#### Springfield (Mass) PS

Here is another program many clubs may well follow, a lecture on the making of photographic greeting cards. Springfield was fortunate to have Bert Smith, teacher of Adult Evening Courses in photography and at the University Extension Courses, a program like this is very appropriate at this time of year with the holidays less than two months away. Can you picture the turnout when you announce that so and so will lecture and demonstrate the art of making greeting cards?

#### Camera Art Club (Mich)

"The Palette", club bulletin of the Camera Art Club, announces a new and very strict policy of the club. All meetings will start promptly and precisely on the stroke of eight o'clock. A worthy ambition but it is a known fact that CC meetings just do not start on time, we *always* must keep the guest speaker and/or judge waiting around while most of the time no one pays much attention to him, I hope CAC sticks to their announced intention and does start regardless of how many members are present at the stroke of eight o'clock. It will be refreshing.

#### Brooklyn CC

A Basic Color Photography Fall Course has again been started by the Brooklyn CC, with special attention to the beginner. The instructor is Edward C. Wilson, APSA, noted judge, exhibitor and teacher.



Camera Arts Club, (Mich.) on field trip. Members are on this side of creek!

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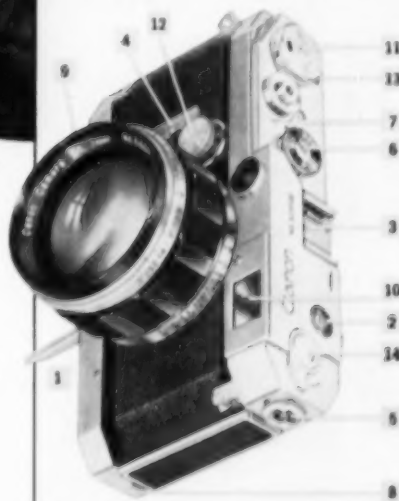
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## Central Zone News

Editor: Dr. Wm. W. Tribby  
1265 Union Ave., Memphis 4, Tenn.

### N-4-C

The annual convention of the North Central Camera Club Council was held at the Sheraton-Martin Hotel in Sioux City, Iowa, on Saturday and Sunday, October 27 and 28. The program was arranged by Vice-President Francis Kingsbury and included a talk by Don Nibbelink, FPSA. His subject was "Revolution in Color Printing" and his talk was illustrated with slides as well as with  $14" \times 17"$  color prints. Other speakers were Edith Royky, APSA who discussed "Child Portraiture", Dr. John L. Schott who spoke on "A Few Thoughts on Nature Photography". Dr. Schott is well known for his photography of flowers in color.

Other features of the convention were a Print Clinic, Slide Clinic and a smorgasbord.

### GSCC

The Third Annual Convention of the Gulf States Camera Club Council took place on October 26, 27 and 28 at Lake Charles, Louisiana. Headed by President L. E. Stagg, Jr. APSA, this Convention was the biggest and best ever held in the area of the Gulf Coast. Activities included boat rides, a visit to a dress rehearsal of the Little Theatre, a tour of the installations of the Air Force Base of the U. S. Strategic Air Command, a seafood dinner, music and dancing, and even a beauty contest. Some of the speakers were Gordon Conner of the DuPont Co., Arthur Carlson of Leitz, John Kent of the Weston Electric Instrument Company, and Billy Bacon who gave a presentation on "Figure Study Photography". PSA's National Lecture Program speaker, Glenn E. Brookins, APSA, gave an outstanding lecture on color slide making. Don Nibbelink, FPSA, spoke on "Color Printing in Your Dark-Room".

### Chicago Stereo CC

More than 200 entries were received in the August Competition of the CSCC. The guest judge was Austin Hayes of Hawthorne CC. He was aided by Fred Gillingham of Champaign, Ill. and Dr. Frank Rice. Slide of the Month was won by G. L. Arbuthnot for his slide entitled "Mexican Pastoral". Other awards were won by Ted Lewis, Julius Wolf, Lewis Miller, C. I. Bartlett, Erna Jaunsem, Lucile Kosinske, D. W. Lewis, John Reinboth, R. Simpig, Myrtle R. Walgreen, all of these in the Class AA Competition.

### MCPC

Minneapolis Color-Photo Club has nominated the following slate of officers for the year 1956-57: For president, Robert C. Nyquist; Executive Vice-president, Elmer W. Kurtz; Vice-President in Charge of Associates, Edwin C. Hirschhoff; Vice-President in Charge of Club and Public Relations, John Sherman, APSA; Secretary, Kenneth J. Sigford; Treasurer, J. Bradley Aust. These officers were presumably elected at the meeting on September 12th. The new office, that of Vice-President in Charge of Club and Public Relations, was created this year.

MCPC's sixteenth annual banquet was

held recently. After dinner, Al Roser showed a rather unusual short film and this was followed by slides selected from the "PSA Tops in Photography IV". The club's distinguished service award was presented to John Wilke. The affair took place at the Park Plaza Hotel in Minneapolis.

### Chicago Color CC

A major activity of the Chicago Color Camera Club was concluded recently with the holding of the 12th Chicago International Color Slide Exhibit. Judges were Ted. R. Farrington, APSA; Elmer Jacobs and Fred T. Richter. Accepted slides were projected at the Museum of Science and Industry on October 28, November 3 and November 4. Co-chairmen of the exhibition committee were Julius Wolf, APSA, and R. B. Horner, APSA.

### Flint Lensmen CC

The club selects their print of the year from among all Class A first place winners in the monthly competitions. The winner of the award was "Massive Portals" by Jean Olsen.

### CICCA

The 1956 Annual Salon and Banquet of the Central Illinois Camera Clubs Association was held on October 20 in the Illinois Hotel at Bloomington, Illinois. Features of this annual affair were; the Inter-club competitions in both color slides and prints, the annual business meeting and banquet.

At the annual picnic, also held recently, a "door prize" consisting of a Rolleicord V was won by Karl Struck of Springfield. A radio went to Flora M. Case of Peoria. Ticket donations at this meeting amounted to \$459.50, an auction netted \$167.95 for a total of \$627.45. Expenses were \$148.35, resulting in net profit to CICCA of \$479.10. This is the way we think picnics ought to be conducted!

CICCA has plenty of plans for the future. One of the most important events will be the annual Weekend Conference which will take place on May 18-19, 1957.

### CACCA

Chicago Area Camera Clubs Association has elected a new slate of officers headed by President Ted Farrington, APSA, for the 1956-57 season. New Vice-president is Glen Roberts of Harvey, Illinois. John Kelley is Treasurer and Miss Grace L. Zisner is Corresponding Secretary; both are from Chicago. Mrs. Morrie Roberts is Recording Secretary. She is a resident of Harvey, Illinois. The office of Assistant Secretary is held by Miss Catherine Schaffer of Chicago. There are thirteen other officers of the Association, from Monthly Print Contest to Stereo Competition, not necessarily in this order of importance.

Correspondent says our post card ballots are fun, but aren't we sick of them? Not on your life. We think they are fun, too, and it also gives us the opportunity in a campaign year to use our favorite slogan, "Vote Early and Often".

### Honors Well Earned

Canadian PSAers and photo hobbyists generally, both here and in the U. S. are sincerely gratified by the presentation of the Fellowship of the Society, at Denver National Convention, to Blossom Caron of Montreal.

For the first time in history Canadians are happy to chant "For SHE'S a jolly good Fellow." Never before has the Fellowship of PSA been awarded to a Canadian woman. Indeed the whole Fellowship roster of the Society contained only fourteen feminine names prior to the honors awards announced at the Denver 1956 banquet.

The honor could not have been bestowed more appropriately upon anyone, man or woman, and it is to be noted that it came at the completion of Blossom Caron's lucky 13th year of membership in the Society.

However it was more than good luck that brought the distinction to the dynamic member of Montreal CC. For it is very certain that no Canadian photo hobbyist has made a finer contribution to the fortunes and progress of photography in this country than Blossom Caron. The record shows that, as a salon exhibitor, as an extremely active organizer and participant in camera club affairs, and as a vigorous supporter and worker for PSA in Canada, she is tops among lens and shutter enthusiasts in this country. For several years, she edited the Canadian news column in the Journal.

One might go further to add that, in conjunction with her husband FPSAer Ray Caron, Blossom has more than adequately held up the distaff end of Canada's most conspicuously active and competent man and wife photographic team, acknowledged and respected as such in the US as well as at home.

It is significant that many of Blossom Caron's most successful pictures have been based on subject matter within her immediate family, pointing up greater recognition of the fact that, nowadays, photography is a family hobby, and that to discover stimulating pictorialism, one does not essentially have to go much outside one's own back yard.

Sincere congratulations are the conversational note of the day among Canadian and American friends to the big, little lady of Westmount, P. Q. Three cheers.

A tiger also for Blossom's success in taking the top cash award in the photo competition at the Quebec Provincial Exhibition, held in September.

### Vancouver Salon

One of the most conspicuous Canadian successes at the Pacific National Exhibition's pictorial and color slide shows was that of PSAer C. Ken Cucksey, spark plug of Chatham (Ont) CC. In the highly competitive international color slide exhibition Ken picked off the bronze medal for "Desert Window," hon. mention for "The Barren Land" and had a third accepted slide "Delicate Arch."

William E. Schwartz, a Halifax N. S., PSAer had three accepted slides, while Tim Randall, another Haligonian who has been doing well in the shows of late, got the official nod on a single.

Adolf Vignale, New Toronto APSAer got through with a couple, and Harry W. Law of Oshawa, Ont, with one.

In sum total, of 6 Canadian names in the Vancouver color exhibition, 5 are PSAers.

In the 17th annual Vancouver Pictorial Salon, more highly competitive still, and in which approximately one print was accepted out of every five submitted, Canadians made a better showing, 14 of them earned 24 acceptances.

Andrew James of Vancouver got the jury nod on three. PSAers getting a dual catalogue listing were James A. McVie, Victoria; Pelle Pete Swanson, Aldergrove, B. C.; J. Wallace Galloway, Edmonton, Alta; R. A. Panter, North Bay, Ont; and Rex Frost, Toronto, with the bronze medal and an honorable mention.

Ken Cucksey, Chatham and Blossom Caron, Montreal got one apiece.

According to a foreword by the officials of the PNE, contained in the catalogue, the Vancouver Salon was viewed by over one hundred thousand visitors during the eleven day Fair. Excellent public relations for the camera hobby!

### Northwest Regional 1957

Jim McVie reports that organizational work is now fully under way for PSA's Northwest Regional Convention to be held in the Empress Hotel, Victoria, B. C., May 17-19, 1957.

An attractive four page, part color brochure, a combination of art work, and 18 scenic photographs illustrating the attractions of B. C. is now in course of preparation, with cooperation of the Provincial Dept. of Trade and Industry. It will be used to whet the appetite of Canadians and US members alike to attend the Convention.

There has been some discussion among easterners regarding the possibility of taking the western trip as a group, and so enjoying the special cost reductions given by rail and air transportation companies to Convention visitors. Any PSA eastern members who might be planning to take in the Victoria regional, are asked to write Jim McVie, with this objective in mind. To benefit from the special Convention rates, visitors must travel outgoing as a group, but may return as individually convenient.

### Jamboree

Announcement is made in Cameragrams, bulletin of the Montreal CC that the Club will again include in this season's programming, a Color Slide Jamboree, similar to the one reported in the March 1956 PSA Journal, Canadiana column. Apparently the former Jamboree was a tremendous success, being a distinct and spicy departure from conventional club slide night procedure. Other CC's across country might well take cognizance of this in their seasonal programming.

### Club Honors Rating

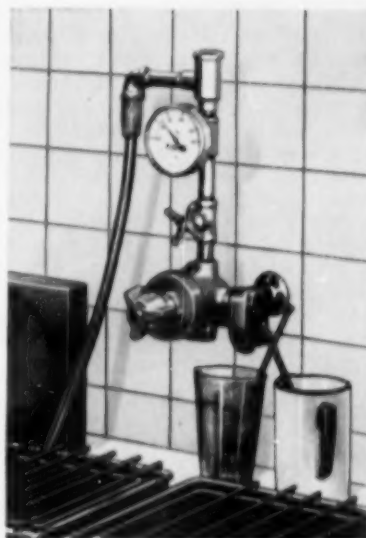
Montreal CC's annual financial statement as at June 1st shows a net operating loss for the season of \$342.83, but according to Treasurer Rachelle Brayley, it was in a good cause. Mostly it was due to the cost

(Continued on next page)

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## Western Zone News

Editor: A. H. Hilton, APSA  
Route 2, Box 628, Porterville, Calif.

### News Blasts from the Northwest

The Seattle Photographic Society televises photographic instruction at 8:30 P.M. every Wednesday over Channel 9. John McLaughlin conducts the program, aided by other members of the club. Well known photographers, including Chao-Chen Yang and Lloyd Robinson Jr. have appeared in the series. John is recognized as an ardent worker who has done much for photography in the northwest.

The Color Clique section of the Spokane C.C. gave its group something to shoot at; "Old One Story Cabin". To commemorate Lincoln's birthday. In the meantime the print makers will toil on "Children Under Two". This subject of the month idea creates diversified interests to keep their member's shutters clicking.

Growing with the Northwest Council is the Spokane Valley C.C. of Opportunity, Washington and the Lewis-Clark C.C. of Lewiston, Idaho. In the latter club, Ira S. Dole has become a familiar figure to many PSAers. Phil Brassine, reporting.

### News Problems

As this is written early in September in order to get it to the printers so we may meet our many friends at the convention we have little news for November.

The big Convention in Denver, the two PSA Town Meetings in California are now behind us, we in the west are looking forward to the happy holiday season and the long winter months with PSA and photography.

This might be a splendid opportunity to talk with you about the western zone news. First our deadline for the news is always (except September) the 20th of each month, to be printed the second month following. Your western zone editor prepares the copy, and pictures, if any, and has five days to get them to our PSA Journal editor Don Bennett at Stamford, and we have to use air mail to get it to him by the 25th.

Don then gets the copy for all the Journal to the printer by the first of the following month so they may have that month (October) for printing so you may have this Journal in November.

What does the Journal consider news? Most anything done by an individual PSAer, a club or council that are PSA members, that is of interest to most all PSAers of the eleven western States, Hawaii and Alaska.

In the thirty-five or forty club bulletins we receive each month we find them full of the winners and ratings of their monthly competitions, which is of great interest to that club, but of little interest to the entire west. But we can often find a story in these bulletins of something new that the club is doing that is of great interest to all.

The council Bulletins are quite different, they contain much of interest to everyone. The west has the top bulletins of the country. Some of the best are Photogram of the Colorado Council, edited by Marilyn Milmo; Photo Northwest publication of Northwest Council, edited by George L. Kinkade, FPSA; Photo Trends of the Wind and Sun Council edited by Art Miller; Foto Fanfare

of the Northern Calif. Council, Frank Moitza, Jr., Editor; The Southern Cal. Council of S4C, edited by Irma Louise Rudd. Of course, we like our own San Joaquin Valley Council bulletin too.

During the 12 months ending in September, your WZ ed. received nearly seven hundred letters, news items and other inquiries concerning photography and PSA news and tried to answer every one by card or letter. If you send a story or news item for the Journal this month and it is not to appear until January, you, of course, would like to know if it had been received, if and when it will be used.

Your story must be of interest to the majority of the Western PSAers as well as you and I. Don't be too disappointed if your story is cut to a few facts, as we are reminded constantly that our copy is too long. To cut your story is our most difficult job. We like to encourage and say nice things about you. Who can speak of a friend in cold bare facts and feel that they have done him justice.

### Another Indian shooter

Your western zone ed on his annual trip "Photographing the American Indian" was happy to meet Joseph Muench, FPSA, in the Indian country and join with him in a days shooting. Joe was accompanied by his son David, who is following in the footsteps of his famous father, and has already had pictures published in various magazines.

Joe, who was to be one of the principal speakers at the PSA Town meeting in Oakland this month, directed "Through the Lens Tours" in Europe and the Orient this year, and is now back in his favorite haunts "The Deserts of our Western Zone."

### Canadians

[from p. 9]

of starting the Honors Award System, and the cost of statuettes used as Club trophies and International Salon awards. In her report Mrs. Brayley quotes our Canadians comment (March 1956) in which, considering the Jamboree, the Club Honor Rating system and other stimulants of the Montreal CC we remarked: "In organizing incentives, it may be said that Montreal CC ranks far ahead of any club in Canada, and is certainly the equal of the most aggressive CC's in the USA." To this she adds the personal tagline: "For such a tribute to our Club we can thank Wally Wood."

Many a CC official across country could add new stimulation to his Club's activities by planning a considered series of promotional incentives.

### Urgent Need

During the summer months, because of CC inactivity, no Club bulletins have reached your "Canadians" editor. This is just a reminder to CC officials responsible for turning out Club bulletins to make a point of sending a copy to your Editor at 37 Bloor St. W., Toronto. In the absence of reports from CC's across country, it is virtually impossible to make this column adequately newsworthy of the activities of PSA members and member Clubs. We need your help. Thanks a lot.



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No. 22, *This Is Stereo*, by Conrad Hodnik, APSA.

No. 21, *The Charm of Minute Creatures*, by Alfred Renfro, APSA.

No. 20, *Photography Is An Art*, by Angel de Moya, Hon. PSA., FPSA. Making good prints.

No. 19, *Nearby and Closeup*, by Dr. B. J. Kaston, APSA, a nature subject by an expert.

No. 18, *Table Top Tricks*, by Laverne Bovair, FPSA.

No. 17, *Filters, Facts and Fun*, by A. C. Shelton, APSA.

No. 16, *Pictorial Photography from the Chinese Viewpoint*, by Francis Wu, Hon. PSA, FPSA.

No. 15, "Let's Look Over Their Shoulders," by H. Lou Gibson, FPSA and Lou Quitt, APSA.

No. 14, *Lighting Glass for Photography*, by June Nelson, APSA.

No. 13, *Birds in Color*, by Warren H. Savary, FPSA.

No. 12, *The Language of Pictures*, by P. H. Oelman, Hon. PSA, FPSA.

No. 11, *Prints I'd Never Send To A Salon*, by George R. Hoxie, FPSA.

No. 10, *Elements of Color Composition*, by Bernard G. Silberstein, FPSA.

No. 9, *My Camera In Search Of A Subject*, by Fred Archer, Hon. FPSA.

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There long has been an urgent need for a well presented tape recorded lecture technically thorough enough to satisfy the advanced photographer, yet presented in such a capable manner that even the beginner will get a great deal of instruction from it.

Such is the Recorded Lecture Program's latest release (No. 24) "Creative Portraiture" by J. M. Endres, FPSA.

This is a lecture filled with fine photographs each accompanied by anecdotes and humorous background stories telling how it was made. We found ourselves fascinated by Endres' suggestions on what the tilt of a head, or the sparkle (or lack of it) in the eyes, will do for a photograph.

There is no doubt in our mind after viewing the fine slides and listening to Endres' very capable commentary that he is an exponent of planned shooting. This planning carries itself down into the finest details including the sketching of an idea when it is first born, the careful selection of the model, and an exhaustive search for the correct props and location. The results achieved by Endres are phenomenal, and it

is impossible for any individual to view this lecture without feeling the strongest desire to adopt the same techniques in his own shooting.

Throughout the first half of this hour long discussion Endres hammers home the necessity for the three main features of any successful picture; the idea, plot, and model selection. The last half is given over to a technical discussion of the rendition of colors and the desirability of viewing the picture through a monochrome filter prior to making the exposure.

A great deal of time and effort has been expended in making up a long series of slides with one half of the area of each slide masked by a monochrome filter so that the audience may see the exact results and advantages of viewing the scene through this filter prior to shooting.

There has long been an urgent need in the Recorded Lectures series for a program of this particular type. It is our considered opinion that most clubs will find this not only highly informative, but also most entertaining.

Procedure for securing it is exactly like that followed in securing other programs within the series. If you're an old hand at using the Recorded Lectures, you already know all the facts, but if you are a newcomer, just drop a line to Luther Clement, whose address appears in our box on this same page, and he will see that full particulars are forwarded to you immediately.

—Wm. G. McClanahan.

## CAMERA CLUBS

HENRY W. BARKER, APSA, ARPS  
392 Hope St., Glenbrook, Conn.

Why do some folks plunk down the hard cash to join a camera club and then neglect to get their money's worth? That has always been a large mystery to this confused observer.

Odd thing about it is that the same people who short-change themselves on camera club benefits are pretty smart cookies on other deals. They'll calculate shrewdly and soundly, making sure that they're getting a full dollar's worth from every buck invested. Which makes sense to us.

What doesn't make sense is the way they regard their camera club investment. It doesn't take a mathematical genius to figure out that to get full value for every dollar of camera club dues, a member should jump into all activities with both feet. And, just as important, continue to participate in all activities.

Club members who neglect to take advantage of everything the club offers them seem to be divided into two groups. The first group which, fortunately, is in the minority, is made up of those who join a club, attend a few meetings, and then disappear, never to be seen again. Follow-ups by the membership chairman get vague, mumbled excuses, but no further attendance. These lads can be written off eventually as duds, misfits, or what-have-you.

The real puzzlers are those who are conspicuous by their absence at regular meetings, field trips, studio nights, etc. When

they do show up, they exhibit a genuine interest in whatever is going on. Trouble is, they don't show up often enough to be realizing a return on their investment.

An appeal to these delinquents could be made on the basis of support and loyalty to the club. But we think a more practical and common sense approach is to point out to them the fact that they're paying for something they're just not getting.

The circumstance that triggered this tirade is an item we read in the monthly bulletin of the Stockton-on-Tees Photo Colour Society of England, a fine little publication which crosses our desk regularly. Editor Alan Nodding retails therein a sombre little story which points up the foregoing.

Seems that the Society scheduled a Sunday Treasure Hunt as a part of its program of summer outings and activities. Syllabus Secretary George Hughes gave a great deal of time and thought to setting up the affair and it promised to be a very enjoyable outing. Came the appointed day and the weather was perfect. A warm sun shone from a bright blue sky dotted with fleecy clouds. Any amateur photographer with an ounce of hypo in his veins should have been delighted by the prospect of a well planned outing on such a day.

So what happened? At the hour of meeting, the editor, the secretary, and the treasurer were the only members who turned out! After a discouraging wait, the Treasure Hunt was reluctantly called off.

Where were all the members who should have been out on that glorious Sunday afternoon, enjoying good weather, good fellowship, and (to get mercenary) good value for their dues?

(See *Camera Clubs*, p. 45)

## INTERNATIONAL EXHIBITS

### Italy

From photographers in foreign countries, PSA International Exhibits has available some interesting new program material for any PSA Club. In the Fall of 1955 we received from Italy two excellent exhibits—one from the Federazione Italiana Associazioni Fotografiche—the other from two of the top pictorial photographers—Mr. Francesco Giovannini, and Dr. Giulio Parmiani. The 50 prints from the Federazione were chosen from their 1955 National Exhibit held during their annual "Congress" and were selected by a National Jury. The prints from Dr. Parmiani and Mr. Giovannini were loaned to us as representative of their best work. I feel that both of these shows will be of interest to American Clubs because of the choice of subject matter, their use of figures in nearly every picture, the mood expressed in many of the pictures, and still life and abstract forms developed for pictorial presentation. Yet, in some of the few scenes included in the exhibits, the print quality is excellent, and the material well handled. Most of the prints are on glossy paper and are smaller than our usual prints, but postal regulations prohibit the use of many of the sizes that are popular here. Their treatment of portrait work is in most cases quite different from ours, and is on the whole quite pleasing.

### Hawaii

The f:16 Cameralists in Hawaii and the PSA members there have gathered under the leadership of Mr. Fred Itagaki, APSA, District Representative, a set of 40 prints made by 12 different professional and amateur workers. In the correspondence about the show they indicate that the pictures were chosen principally to show the varied scenery and give a hint of the atmosphere of Hawaii. Included are several still life studies which are excellent, and of course, there are some shots of the Hawaiian children and of the pineapple and sugar cane industry. You will find much of interest in these prints even though they do not fall in the strictly pictorial class.

### France

Federation Nationale des Societe Photographiques of France, is an organization that is in many ways similar to our own PSA. They endeavor to reach many of the smaller clubs in areas not having ready access to the International Salons and Exhibits, and the Central Headquarters arrange to send to these smaller cities and towns, sets of prints selected from these exhibits and salons. They hope in this way to stimulate interest in photography, and to let the whole of France have an opportunity to view the best work available. They have an official magazine which publishes news of exhibits, activities of the Societe, and "how to do it" articles with prints from the National and International Salons. From the prints which have been chosen as representative of the best work submitted to the

National Salon, the Societe has loaned us 64 prints. As with the prints from Italy, these are of smaller size, but I believe that all photographers will be interested in the selection of subject matter, and their ability to see every day scenes from a different angle. The color worker who is looking for new ideas, new angles, and perhaps would like to try some still life and abstract, will find these prints stimulating. Workers in both France and Italy use symbolism to convey impressions, and use many of their ruined and war devastated areas for background. They do not hesitate to take people or machinery in motion, having part of the print in sharp focus, and a minimal blur on the figure that is in motion. The majority of their prints have a person or group of people as the center of interest or as a frame for a distant scene.

### Cuba

This year, for the first time, we have also an exhibit collected by the Director of International Exhibits in Cuba, 37 prints by different workers. These pictures convey the feeling and mood of the island of Cuba, some of its ancient architecture, its people, and the textures of street, rock, and tree, that have caught the eye of the print maker.

### Cuba

Organization of the Cuban-American International Portfolio progresses rapidly, sponsored by Club Fotográfico de Santiago de Cuba and PSA. General Secy. in Cuba is Dr. Pedro Yodu Griñan, PSA, & Scott M. McCarthy, PSA, of Sulphur, La., in USA. Cuba's 10th B. & W. and 7th Color Slide Internationals, will be exhibited from Dec. 15th, under CFC sponsorship.

### Panama

Capt. Stuart Townshend, District Representative of PSA, for Panama & the Canal Zone, Senior Panama Canal Pilot, who has made photography his hobby for 10 yrs., last August exhibited B. & W. prints at Washington Hotel & Eastman Kodak Gallery, Atlantic side of the Canal, some being Canal scenes & others of still life & architecture, of which "Night Blooming Cereus" and "Kompura San" (depicting a Japanese God protecting all seamen), have sold many copies. His tape recorded lecture with slides of Panama, has been shown to Rotary & College Clubs, Parent-Teacher Associations and others in Panama and the USA. Having travelled to every corner of Panama by plane, canoe, ship, horseback and on foot, he plans to continue his interest in the "Romance of Panama," after his retirement.

### Mexico

Honeymooning, Denver bound, your "South of the Border" editor, reports from Durango, México, his marriage last Sept. 8th, to Miss Osiris Arias, now Mrs. J. L. Zakany, planning to meet others from CFM attending the PSA Convention. News of activities of Latin Americans in Denver, next month,

Some of the rain washed streets look so wet you reach for your rubbers, and the several portraits give a glimpse of the people of Cuba. The photographers have managed to catch the mood of a scene more often than not, and while there are some few trite shots, the great majority shows imagination and artistry. You will find their selection of papers interesting, both glossy and matte, and their ideas of pattern and form different and unusual.

### Bermuda

The last of the newer exhibits that I call to your attention as a source of program material, is a set of 37 prints from The Camera Club of Bermuda, which are about equally divided between pictorial and portrait. The pictorial are light and airy—filled with billowing clouds, sparkling water, long stretches of beach, or streets of houses of white limestone giving a high key effect, plus a few moody pastoral and quite different still life studies. The portraits are mostly of children in many moods from the happy and carefree to posed, but the lighting is soft and diffused, the backgrounds light, and the faces are interesting. You will gain an idea of the Islands of Bermuda, the people (See Bermuda p. 45)

## South of the Border

Editor: J. L. Zakany  
V. Carranza 40, México, D. F.

### Cuba

Se organiza rápidamente el Portafolio Internacional Cubano-Norteamericano, con el patrocinio del Club Fotográfico de Santiago de Cuba y la PSA. Secretario Gral. en Cuba es el Dr. Pedro Yodu Griñan, PSA, y Scott M. McCarthy, PSA, de Sulphur, La., en EE. UU.

### Panama

El Capitán Stuart Townshend, Representante Distrital de la PSA, en Panamá y la Zona del Canal, en que es piloto de la jerarquía, aficionado a la fotografía por 10 años, en agosto exhibió fotografías de blanco y negro en el Hotel Washington y la Eastman Kodak Gallery, extremo del Atlántico del Canal, siendo algunas escenas del mismo y otras de naturaleza muerta y arquitectura, de las que "Night Blooming Cereus" y "Kompura San" (acerca de un Dios Japonés que protege a los marinos), se han vendido muchas copias. Su conferencia en cinta magnética con transparencias de Panamá, ha sido presentada ante Rotarios, Colegiales, Asociaciones de Padres de Familia, National Sojourners y otros en Panamá y EE. UU. Ha viajado por todos los ámbitos de Panamá, por aire, canoa, barco, a caballo y a pie y continuará su interés en el "Romance de Panamá" después de su jubilación.

### Mexico

Rumbo a Denver, en viaje de luna de miel, el editor de esta columna reporta desde Durango, México, su matrimonio el pasado 8 de septiembre, con la Sra. Osiris Arias, ahora de Zakany, para reunirse con otros del CFM, en la Convención de la PSA. Noticias de las actividades Latino Americanas en Denver, el mes próximo.



Ewell



Bird



Savary



Miller



Reed



MacDonough

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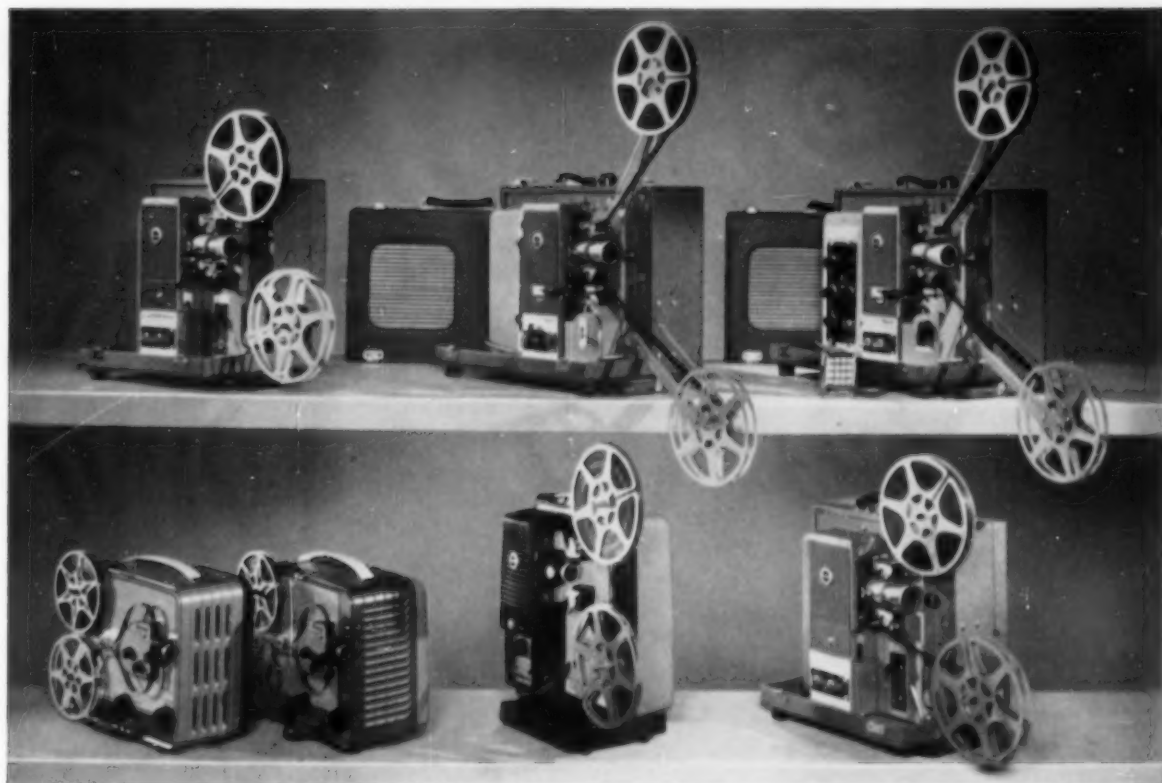
Stolp

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## New Division Leaders





## Looking for a certain type of movie projector? Stop right here!

From bright new Brownie to outstanding new Kodescope Pageant Magnetic Sound Projector—every model offers features to help you enjoy more ambitious movie programs. And—to make sure ordinary breakdowns never halt your fun—every Kodak projector is lubricated at the factory to give smooth, faithful operation for life.

### Here they are, left to right:

(Bottom row) **Economy**—Want sparkling color screenings of your 8mm films? Pick a Brownie Movie Projector. Single control for forward projection, "stills," reverse action, and power rewind. 300-watt model with  $f/1.6$  lens shows 8mm movies up to 3 feet wide, \$62. 500-watt model, with built-in field sharpener, on-off switch, shows 8mm movies up to 4 feet wide, \$74.50. Both come with built-in preview screen.

**Brightness**—Your prize 8mm movies look like a million with the Cine-Kodak Showtime 8 Projector. New shutter de-

sign and fast pulldown enable the Showtime to put more light on the screen using a 500-watt lamp than many projectors of 750 or even 1000 watts. Has reverse action, power rewind. Takes 400-foot reel for half-hour showings. Lumenized  $f/1.6$  lens. \$115.

**16mm Brilliance**—Superb silent projector for your finest personal movies—Kodescope Royal Projector. Lumenized optical system with  $f/1.6$  lens projects details needle-sharp, corner to corner on the screen. 750-watt lamp (accepts 1000-watt). Reverse action, automatic rewind. Built into its own case. \$275.

(Top row) **Heavy Duty**—Use your 16mm silent films for detailed study, critical review? Kodescope Analyst II Projector gives you split-second reverse, operated by remote-control switch. Full-size screen projection, or use its daylight viewer for desk-top viewing. Variable speeds: about 5 to 24 f.p.s. \$325.

**Sound or Silent**—You get unsurpassed 16mm screenings and full-fidelity sound with the Kodescope Pageant

Sound Projector, Model 7K4. Easy to set up, easy to thread. New reverse action. Has 750-watt lamp (accepts 1000-watt), 2-inch  $f/1.6$  Lumenized lens with field sharpener for unusually crisp screen images edge-to-edge. Nylon gears mean quiet operation. Complete in single case with 8-inch baffled speaker. \$459.

**Make your own Sound Movies**—with the new Kodescope Pageant Sound Projector, Magnetic Optical, Model MK4. Single- or double-perforated film can be magnetically striped after processing and used for sound recording. Individual volume controls make it easy to mix voice and music. Make a mistake? Re-record and the correction is automatic. Key included to prevent accidental erasure. Projects optical-sound and silent films, too. Complete in single-case unit, with microphone. \$795.

Prices are list, include Federal Tax where applicable, and are subject to change without notice.

Most Kodak dealers offer convenient terms.

**Kodak**  
Leica

**EASTMAN KODAK COMPANY • Rochester 4, N. Y.**

NOVEMBER 1956

*When writing advertisers, please mention PSA Journal*

# 1-stop Shopping,

—including the right kind of camera kit to give your wife for Christmas . . . 25 personalized photo-postcards for about 90 cents . . . how to make a lot of prints and still have time for TV . . . the camera that comes with two flash reflectors, and why . . . a long gun for a fine slide projector . . . and finest grain in 7 minutes

## Shopping guide

Every year at this time we like to talk about Kodak Photo Outfits. For three reasons:

- 1) We don't know of a more universally acceptable gift for anyone from an 8-year-old to a great-grandmother.
- 2) It seems only natural that a photographer should give a photographic gift.
- 3) It's the way to do a good share of your Christmas shopping with one stop.

This year there are 17 outfits to choose from—still, movie, and Photo-Hobby—from the low-priced Holiday Outfit to the new Brownie 500 Movie Outfit. And they are all boxed in the brightest, most colorful packages yet . . . so attractive you won't want to wrap them. Here are a few suggestions:

Any boy or girl would be given a good start on the most wonderful hobby in the world with any one of these flash outfits: the Brownie Holiday Flash Outfit, \$9.95; the Brownie Hawkeye Flash Outfit, \$13.95; the Brownie Bull's-Eye Flash Outfit, \$19.75; or the Kodak Dualflex IV Flash Outfit. All come complete with camera, Flashholder, bulbs, batteries, film, and instruction booklet—all ready to take pictures on Christmas morning. Or, you can give the Kodak Dualflex IV Deluxe Outfit with a Kodak

everything he needs to develop and print his own pictures, \$9.95 and \$16.95.)

For present or potential color-slide enthusiasts, there's the Kodak Pony 135



Camera Outfit, \$49.65, and the Kodak Town and Country Outfit with a Kodak Bantam RF (for rangefinder) Camera, \$65.45. Both outfits include camera, field case, Flashholder, and instruction booklet.

For the movie fan there are two new Brownie Movie Camera Kits and two Brownie Movie Outfits ranging in price from \$34.90 to \$132.95. Look at these with your wife in mind. With the kids growing up, she'll make a movie record that will be priceless in years to come.

That's the line-up. Now see your Kodak dealer as soon as you can. Christmas has a habit of getting here before you know it.

## Personal post cards

There ought to be a lot of ways you could use photographic post cards made from your own negatives—as Christmas cards, as personalized post cards for notes to your friends, as sales tools in your business, and so on.

You can get Kodak Post Cards in the standard  $3\frac{1}{8} \times 5\frac{1}{8}$ -inch size. One side is plain—for your message and address; the other comes with either an "Azo" or "Kodabromide" emulsion. Prices start at 90¢ for 25 cards. Cheap enough.

## No-fuss color

We keep hearing about photographers who put off processing their own Ektachrome Film. The comments all come from the people who haven't even tried

it yet. Too much trouble, says one. Don't have an accurate enough thermometer, says another. Couldn't keep the solutions straight, says a third. Nothing but excuses, we say.

In the first place, processing your own color transparencies requires only a few more steps than black-and-white processing. In the second place, you don't even need a darkroom if you use a Kodak Day-Load Tank. And, in the third place, we have a kit that contains everything you need to do the job, including colored containers that keep the solutions straight for you.

Ask your Kodak dealer to show you a Kodak Ektachrome Processing Kit, 35mm, and here's what you'll see all packaged in a handy box you take anywhere: a Kodak Day-Load Tank that loads in full daylight; a 1-pint-size Kodak Ektachrome Processing Kit, Process E-2, with all the chemicals and instructions required; a highly accurate



thermometer; a 16-oz. Kodak Darkroom Graduate; six polyethylene storage containers with spillproof polyethylene covers and capped pouring spouts (they're in different colors, coded to match the color-coding of the chemical packets in the Processing Kit); a Kodak Stirring Paddle, two plastic film clips, 100 Kodak Ready-Mounts, two trimming guides, and four yellow polyethylene Kodaslide Boxes to hold the slides. There's nothing more you'll need except your exposed rolls of Kodak Ektachrome Film.

The price for all this is only \$24.75 at your Kodak dealer's. And it's the easiest way we know of to get started processing your own transparencies.



Dualflex IV Camera with a Kodar f/8 Lens, field case, Flashholder, batteries, film, and instruction booklet, \$33.75. A superb gift.

(If your youngster already has a good camera, you might consider a Kodak Photo-Hobby Outfit, which gives him

# No-fuss Color

## T-V special

We were talking to a man who's a TV enthusiast as well as an avid darkroom worker. Turns out he has plenty of time for both.

Here's how he does it. About an hour before his favorite show comes on, he gallops down to his darkroom and gets



to work. He uses Kodak Liquid Chemical Preparations so it only takes a minute or two to pour them in his trays, add water, and be all set to print.

Off go the room lights and out comes the paper. Usually it's Kodak Medalist Paper because it gives him maximum control, comes in a choice of five surfaces and four printing grades, as well as having good printing speed. And it develops in 60 seconds in Kodak Versatol Developer.

If our friend is working with a new negative, he makes a test print with a Kodak Projection Print Scale—one test shot and he knows exactly how to expose the final print, even has a good idea of correct times for dodging or burning in local areas. No time wasted (and no paper, for that matter).

Half a dozen good enlargements later he takes the prints from the fixing bath and gives them a quick rinse in running water, and then pops them into a tray of Kodak Hypo Clearing Agent. Three minutes of agitation and they're back in the water, where only 10 minutes of washing will leave his single-weight prints ready to dry—and the double-weights only need 20. A Kodak Automatic Tray Siphon keeps the wash water circulating for him while he cleans up. Next the prints are wrapped in a Kodak Blotter Roll to dry till morning.

Try this if you want to do some fast darkroom work on an interesting TV

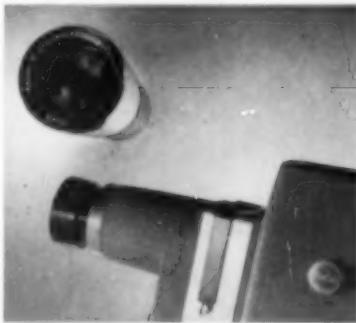
night! You'll find you'll get just as good quality prints in far less time... and be ready for, among other pleasant shows, Kodak's "The Adventures of Ozzie and Harriet." Every week, ABC-TV.

## Prints on the double

Here's something to keep in mind when you want to bang out some enlargements and have them dry in practically no time at all. Kodak Resisto Rapid Paper can be developed, fixed, and washed in 7 minutes, dried in 10 minutes. Very similar to Kodabromide Paper in printing speed and neutral black tone, Resisto Rapid is made with a specially treated base that makes it water resistant. Comes in white smooth lustre in grades 1-4, single-weight only. Newspapers use a lot of it.

## Long gun for Signets

The regular 5-inch lens on your Kodaslide Signet 500 or 300 Projector is fine for shows at home—but how about for larger audiences, say at church or school? Answer's easy. You just pull out the regular lens, and replace it with the Kodak Projection Ektanon Lens, 7-inch  $f/3.5$ , specially made for Koda-



slide Signet Projectors. Permits a longer "throw" with equal image size, in club or classroom. Price, \$32.50, at your Kodak dealer's.

## Grain? What's that?

If you haven't tried Kodak Panatomic-X Film yet, you should. There is no other film that gives you the same combination of micro-fine grain and image sharp-

ness. Properly exposed and developed, it produces negatives that you have to blow up beyond the capacity of most enlargers before you can find any objectionable grain. Its image sharpness will test the quality of your very finest lens. It develops in seven minutes. It dries so fast you can start printing from dry negatives about half an hour after your film went into the developing tank. It has a balanced panchromatic sensitivity that gives you crisp, brilliant tone rendering. The exposure indexes are 25 daylight, 20 tungsten. There's plenty of exposure latitude and underexposure tolerance.

All this is a tremendous boon to the miniature-camera owner. With Panatomic-X you can take a portion of a 35mm or No. 828 negative and blow it up to a top-quality salon-size print. For roll film cameras too, in No. 120, 620, and 127 sizes.

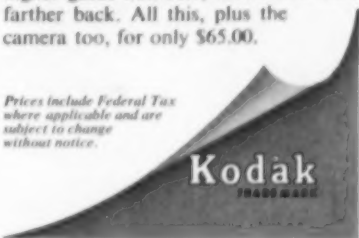
## Two reflectors



You'll find in this magazine our report on the new Kodak Signet 40, the first camera we know of that comes complete with flashholder and two flash reflectors. Now, there's a real reason for this. No one flash reflector, no matter how carefully designed, can give you the same efficiency with all types of midget bulbs, M-2's, No. 5's and No. 25's. So we furnish two reflectors. The 4-inch reflector is precisely designed to wring every possible lumen out of Nos. 5 and 25 bulbs; the 3-inch reflector is tailored to the smaller M-2 bulbs. On top of this, the reflectors have a mirror-bright Lumaclad finish, which reflects quite a bit more light than the usual satin finish. And the reflectors can't bend out of shape.

What this means is that no matter what bulb you use with your Signet 40, you get the kind of efficiency that means higher guide numbers, flash shots from farther back. All this, plus the camera too, for only \$65.00.

Prices include Federal Tax where applicable and are subject to change without notice.



**EASTMAN KODAK COMPANY, Rochester 4, N. Y.**

... here it is—the first new miniature designed expressly to make the most of the new films and the new flash sources

# the new Kodak SIGNET 40 Camera

When you step out with a Signet 40—and a proud day that will be—you'll be leading the parade. For your "40" complements all the new advances in films, in flash, in picture-making techniques.

It's a superb camera... at a remarkable price—\$65.00, including Flashholder and the dual reflectors.

## To be specific—

The new Kodak Signet 40 Camera

- loads with all standard 35mm films.
- offers shutter speeds from 1/5 to 1/400 second.
- focuses accurately down to 2 feet.
- has a brilliant  $f/3.5$  lens that can be stopped down to  $f/22$  for those deeply detailed shots the new films have made so rewarding.
- has two flash reflectors—instantly interchangeable—so that you get the maximum illumination from the bulbs you use.
- gives you built-in synchronization for M, F, and X flash.

— and real compactness. Even with Flashholder attached, the "40" balances nicely, feels exactly right.

## Plus, for smooth precision

- a double-race ball-bearing lens mount, velvet-smooth in winter and summer, and lifetime lubricated at the factory.
- and self-adjusting V-bearings in the famous Signet rangefinder, for absolute freedom from slack and play at all ranges.
- and precision film channeling for safe, smooth film travel.
- and exactly the right construction material for its function at each point, with traditional Kodak quality control at every stage of construction.

## Plus, for convenience

- a rapid thumb-lever film advance that you can operate without even shifting your hand grip or taking the camera down from your eye.

— and swift "drop-in" film loading that requires no threading at all.

— all sorts of handy exposure information right on the camera and Flashholder—no fumbling with extra guides and instruments.

— and all the operating controls right where your fingers naturally fall.

— and automatic film stop and exposure counter.

— and rapid single-window rangefinding and viewfinding, with a color-contrasting triangular rangefinder area centered in the viewfinder field.

You're going to see a lot of the Kodak Signet 40 Camera. Make it a point to go to your Kodak dealer's and examine it. Until you do, you can't appreciate all the niceties of detail, the "rightness" of it, its comfortable lightness, its operating conveniences. Then line the Signet 40 up with any other camera in its price class. We think you'll decide the Signet 40 is the camera for you. But first, look over the details on these two pages—everything is in the \$65.

All of your exposure aids are right on the camera.





Your 3-inch reflector gives maximum efficiency with M-2 lamps. You can also use it with Nos. 5 and 25 lamps.

This neck strap is adjustable to fit your picture-making convenience and habits.

The 4-inch reflector gives you top efficiency with Nos. 5 and 25 lamps.

The contrasting images in the rangefinder make it easy for you to focus, even in dull light. You range and view through the same eyepiece.

This universal socket accepts M-2, Nos. 5 and 25 lamps.

Conveniently located, easy pressure release for shutter.

Loading the camera is quick and easy—the hinged back has a snap lock and you don't even have to thread the film into the take-up drum.

You get positive mechanical support for the Flashholder and positive electrical contact for accurate synchronization.

The camera has double-exposure prevention, but this lever lets you make intentional multiple exposures if you wish.

The new Kodak Synchro 400 Shutter gives you a speed range from 1/5 to 1/400 second, plus B, and has click-stops.

Your Kodak Ektanon Lens, 40mm,  $f/3.5$ , Lumenized, stops down to  $f/22$ , has click-stops, focuses and rangefinds to a light 2 feet for satisfying close-ups.

The double-race ball bearing lens mount lets you focus smoothly in all weather.

You attach the Flashholder to the camera with a thumbscrew to make an integrated unit. It accepts two pen-lite batteries or a compact B-C unit.

Insert ring supplied with camera; takes Series 5 lens attachments directly.

Illustration 8/10 actual size. Camera dimensions:  $4\frac{1}{4}'' \times 3\frac{1}{4}'' \times 2\frac{1}{2}''$ . Weight: approximately 16 oz.

Price includes Federal Tax and is subject to change without notice.

**Kodak**  
TRADE MARK

**EASTMAN KODAK COMPANY, Rochester 4, N. Y.**

NOVEMBER 1956

When writing advertisers, please mention *PSA Journal*

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# Denver Convention Big Success

## Attendance Large, Good Program

Hold your hats folks, here we go again! The Denver Convention can be reported as keeping up the standards set years ago for these annual events. While attendance was slightly lower than when the Convention is held in large metropolitan areas, the semi-final score of 1332 as of 5 P.M. on Friday shows it to be well up near the top.

Most activities were centered in the Shirley-Savoy Hotel in the heart of Denver. Some meetings were staged at the Cosmopolitan when too many large rooms were needed at the same time. All the Dens were grouped on the first floor adjacent to the mezzanine level where the registration lobby and principal meeting rooms were located. The print portion of the PSA Salon was on the ground floor as was the hospitality room, both easily reached by stairs from the lobby.

The Wednesday night dance and the Honors Banquet were held in the largest meeting room and it was filled to capacity on both occasions. The featured evening programs were also held in this large room.

The Convention, though scheduled for four days, was really a week in length. Several hundred arrived in Denver the Sunday before the opening to take part in the two-day excursion by bus into the Estes Park region, visiting other ideal camera spots en route. 270 traveled in eight busses on the two-day trip, returning to Denver in time for the opening of the Convention and exhibition on Tuesday.

Wednesday started the round of pro-

grams, meetings, Division meals and other regular features of a PSA Convention. On Thursday there was an outing to Mt. Evans, highest motor road in the world, up to more than 14,000 feet, with stops en route for picture taking. But for some, the highest mountain they climbed was Mt. Shirley, the stairs from the hotel lobby to the convention lobby! Claimed that was altitude enough for them. (5,290 feet, Denver being 5,280.)

In planning the program, ample time was allowed after each program feature to reach other meetings, and at most breaks a free coffee bar was provided by the Convention Committee. Program assignments were not made on a Division basis, avoiding the seven-ring circus of some years, yet there was ample spread for all interests, and little duplication. There was enough slack time to browse through the salon or to use the model set-ups provided in the hospitality room for some quiet shooting.

### TD Surprise

A surprise feature was furnished by the Technical Division whose chairman, Herb MacDonough, presented the President with a check for \$1,000, profits from the May TD Color Finishing Conference, for use in improving facilities at Headquarters. This appears to be the first time on record that a Division has made a financial contribution to the Society. President Phegley announced the gift at the Banquet.

### Program

Many of the featured talks at the Convention were suitable for Journal articles

and one of them, Don Nibbelink's "Revolution In Color Printing" appeared in the October issue. Arrangements have been made for several others to appear in early issues and negotiations are under way for more. Several pictures from the Salon have been chosen to appear on Journal covers during the coming year.

### Changes

As expected, the induction of new Division officers has led to the realignment of some Division Executive Committees and this has been reflected in the Division Editors for the Journal, as well as many changes in the Service Page listings for this month. Others may be expected in ensuing months.

At the Board meeting some changes in the Journal were discussed and passed on, most visible alterations will be seen in the January issue.

### Regionals

The Board also approved a series of Regional Conventions, the first of which will be held in Washington D. C., March 29-31 in conjunction with the International Photographic Exposition. Headquarters hotel will be the Raleigh and a registration blank will be found in an early issue of the Journal. Part of the program time will be devoted to a visit to IPEX where exhibitors from all over the world will be showing the latest in photographic equipment of all types. (You can look but you can't buy!) Many Government agencies will have free displays of the application of photography in their work which can be viewed by early arrivals.

Other Regionals scheduled are the Victoria, B.C., May 17-20; Toronto, May 24-25 and Tidewater June 7-9. The next national will be in St. Louis October 2-5, 1957. The Board accepted the invitation of Houston, Texas for 1960. The 1958 Convention will be in Philadelphia and the 1959 in Louisville.

During the Board meeting, Pres. Phegley was presented with a gavel made from Mesa Verde wood estimated to be at least 800 years old, banded in Colorado silver and suitably engraved. He used it throughout the Convention.

The Convention program was strong on how-to, including a number of clinics. Considerable stress was laid on progressive thinking, on searching out new ways of artistic expression in photography and there was ample material for study.

As at any PSA Convention, one of the major factors was the fellowship. Old friends met, new ones were made and

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### Scotch That Rumor!

We picked up a rumor at the Convention, from several sources and we're happy to announce that there isn't a word of truth in it.

The rumor is that the Technical Division has folded up.

Several things should prove that there isn't a word of truth in the rumor. The gift by TD of \$1,000 to the Headquarters fund is one. The TD business meetings at the Convention where the reconstitution of the Division was discussed and implemented is another. The first step in greater service by TD to the membership at large is another.

TD has been the rallying point for the members who tend more to the science and technology of photography. It has also attracted many from the amateur ranks who look to it as they do to the technical section of a club, as a source of new formulas, new processes, answers to questions on techniques. The new face of TD is pointed more in the latter direction because in making a fresh start, TD will enlarge and extend its direct services to the membership, at the same time continuing the indirect services such as standards and inter-Society relations. One of the first of the new services is the creation of the first technical portfolio to serve those who use photography as a tool of research. More details on this later.

No, the Technical Division is not dead. If anything, it has taken a new lease on life.

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## Salon Data

In the pictorial monochrome section 382 entries totalling 1489 prints were received. 310 prints from 170 individuals were hung. There were 19 honor prints.

In pictorial color 2759 transparencies and 50 color prints were received from 699 exhibitors. 492 slides and 17 prints were accepted.

In the nature section, 57 submitted 219 prints of which 79 were accepted. 1453 color slides were entered by 368 individuals of which 324 were accepted.

545 stereo slides were entered by 138 photographers. 154 were accepted.

In the technical exhibit 39 prints and 10 transparencies were selected by a TD committee.

"names" became reality. After the Honors Banquet the phrase most frequently heard was "See you in St. Louis."

## Realist Award

The Realist Award for 1956, given by the David White Company to the person selected as having made great contributions to the art or science of stereography, was conferred on Seton Rochwite.

Seton Rochwite, long a stereo enthusiast, devised the Realist system of stereo photography as it is now known, a coordinated system of camera, viewer, projector, mounts, mounting and aligning devices and user service. Prior to his development of this system, the stereo photographer operated as a necessarily skillful lone wolf. He naturally processed his own negatives and made his prints, carefully aligning them and maintaining the accurate spacing needed for viewing and projection. There was not much projection at that. The system, developing slowly since the 1840's, attracted only a handful of persistent followers.

With the advent of Kodachrome, where the film processing was done by the maker, there was added not only color, but a chance for major simplification of the whole system. Rochwite worked on this system. He devised a 35mm camera which permitted shooting the stereo pairs in a repeating sequence so no film was wasted. He visualized a simplified mounting service whereby the casual user would receive his stereograms ready for viewing, or for projection. He designed the necessary implements to make the system workable and interested the David White Company, a firm of instrument makers, in manufacturing the tools of the system and setting up the mounting service.

The result was a new surge of stereo photography greater than ever before and the standards he developed for his system became the American Standard for 35mm stereo.

Subsequently he designed other stereo equipment, including the Kindar camera. He can well be called the father of modern stereo photography.

## Emde Award

A new Award instituted this year by Joe Simpson of the Emde Corp., mount makers, was won by Fred Wiggins. The competition leading up to the award was for stereo slides

in a sequence which told a story. Wiggins' entry was the life cycle of the beautiful monarch butterfly, from egg to full-blown wings.

## Stuyvesant Peabody Memorial Award

This Award, for outstanding services to pictorial photography, was given this year to Fred Fix, Jr., FPSA, for his many contributions and continuing interest in furthering pictorial photography. The recipient is chosen each year by a committee made up of holders of the Award and the Chairman for 1956 was Anne Pilger Dewey, Hon. PSA, FPSA.

## Sam Vogan Award

Burdette White is recipient of the Sam Vogan Award, conferred for proficiency in exhibiting nature slides, a subject dear to the heart of the man for whom the Award is named. Mrs. Ida Vogan made the presentation.

## Nature Division Print Award

Grant Haist was winner of the Nature Division Award for proficiency in exhibiting nature prints. The donor of this Award is anonymous.

## LaBelle Award

This Award was established by LaBelle Industries to honor those who have made significant contributions to the art and use of color photography. This year's winner is Fred Bond, FPSA, teacher and author of books on color.

## Travel Slide Competition Award

This new competition, instituted by the Color Division this year following a suggestion by Karl Baumgaertel, Hon. PSA, APSA, was developed to create an outlet for the use of slides in sequences, to tell a story, as opposed to the use of single slides judged on an art basis.

Two awards were made, a cash award, donated by Dr. E. P. Wightman, Hon. PSA, FPSA, was won by Cdr. and Mrs. J. L. Kenner for a travel sequence built around volcanic action in Hawaii. The other award was won by Mrs. Ruth E. Peters and consists of a Navajoland Tour, contributed by Eric Ergenbright of Through-The Lens-Tours.

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 243) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF  
PSA Journal published monthly at Orange, Conn. for October 1956.

1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Photographic Society of America, Inc., 2095 Walnut St., Phila. 3, Pa.; Editor, Don Bennett, 28 Leonard St., Stamford, Conn.  
2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.) Photographic Society of America, Inc., 2095 Walnut St., Phila. 3, Pa.

## Service Awards 1956

The two Service Awards, the Service Medal and the Service Commendation Certificate are presented throughout the year to those who have been nominated as prescribed in an article which appeared on page 30 of the March, 1956 Journal. The presentation ceremony does not await the Convention but is held at a suitable function in the recipient's home territory.

These Awards are given for outstanding service to the Society. They denote an example of service at a local or regional level. This notice summarizes all awards made during 1956, up to and including the Convention. It is hoped that in the future the awards will be reported as made, together with the citation which accompanied the award.

## Service Medals

Fred Hankins, Taft, Calif.  
Mrs. Blossom Caron, APSA, Montreal, Que.  
Ernest F. Humphrey, Louisville, Ky.  
Miss Evelyn Robbins, APSA, Springfield, Ill.  
Wm. M. Pitchford, Honolulu, Hawaii  
Urban M. Allen, Honolulu, Hawaii  
Miss Alice C. Hoffman, Los Angeles, Calif.  
Inocencio E. Padua, Los Angeles, Calif.  
Ed. Willis Barnett, Birmingham, Ala.  
Mrs. Irene A. Cooper, APSA, Hamilton, N.Z.  
James A. McVie, APSA, Victoria, B.C.  
Miss Alicia H. Perry, Syracuse, N.Y.  
Miss Mary K. Wing, San Diego, Calif.  
Mrs. Lucille Kiester, Duncan, Okla.

## Commendation Certificates

R. V. Kendall, Dana Point, Calif.  
Cecil B. Atwater, FPSA, Duxbury, Mass.  
Dr. Lazelle B. Sturdevant, Seattle, Wash.  
Miss Charlotte B. Smith, Seattle, Wash.  
Austin W. Seth, Seattle, Wash.

(This group of certificates was awarded for outstanding service in connection with the 1955 Convention in Boston, Mass.)

Arthur B. Falkson Edward Brownrigg  
Hutson Howell Cdr. J. L. Kenner  
Mrs. Emma B. Basche Harry B. Chase  
E. A. McLaughlin Robert Graham  
Dr. N. H. Pulling

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person of corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

Don Bennett, Editor

Sworn to and subscribed before me this 20th day of September, 1956.

(Seal) Jacob Levine, Notary Public

(My commission expires April, 1959)

# Winners of Motion Picture Competition Named

Winners in the 1956 PSA Motion Picture Division International Competition were announced by William Colin Kirk, Chairman of the Competition Committee and the films were shown during the Denver Convention.

Among the Ten Best winners are all of the winners of the special awards in MPD Competitions, The PSA Gold Medal for the

best film entered, the Dick Bird Trophy for the best film on a nature subject, the Harris B. Tuttle Trophy for the best film on family life, and the new George Cushman Trophy for the best use of sound in a film. An additional trophy was voted for the best film produced by a club.

In addition to the Ten Best winners, there

were six Four Star Award winners named.

In the listing which follows, some of the technical details are provided, in addition to a brief description of the film. More detailed descriptions of the top winners and the story of how they were made will appear in the December Journal.

## The Ten Best

### PSA Gold Medal Award



Elyra

By Sal and Nadine Pizzo, San Francisco, Calif. 16mm Kodachrome, 500 feet, magnetic SOF (24 fps).

A fantasy in which a writer relates a story about his walks along the seashore where he often meets a beautiful girl. She is quite strange, but beautiful, and they become good friends. There are lip-synch sequences where she tells him of her life, the rest he narrates in the first person. Elyra finally goes off, leaving behind a sea shell as a memento. In addition to an interesting story the film shows excellent technique, using montages, scenes of the sea bottom, excellent editing. The Pizzos play the two parts in the story.

### Dick Bird Trophy



Nature's Drop In The Bucket

By Allen R. Powell, Willoughby, Ohio. 16mm Kodachrome, 1150 feet, magnetic SOF (field recorded) (24 fps).

Making maple syrup in the Amish sections around Cleveland, Ohio. An owl and a raccoon symbolize nature and tie together the four seasons. The details of syrup making are integrated with life in the country throughout the year, especially the wildlife. Bird calls are synchronized.

### Harris B. Tuttle Trophy



Fairy Princess

By Margaret Conneely, Chicago, Ill. 16mm Kodachrome, 262 feet, magnetic SOF (24 fps).

The story of a little girl and the doll she wanted for Christmas. She had asked for a fairy princess, got just a doll, but then the doll comes to life and dances, delighting the disillusioned miss and the film ends on a happy note.

### George Cushman Trophy



Identity

By Alan W. Grayston, Halifax, N. S. 16mm Kodachrome, 1071 feet, wide screen Filorama, optical SOF (24 fps).

With the original in Filorama, the picture above is somewhat distorted by being squeezed. The film shows life in Nova Scotia and is a beautifully planned travelogue showing the people, their customs and the country.



The Swiss Scene

By Esther Cooke, Albany, N. Y. 16mm Kodachrome, 575 feet, sound on tape (24 fps).

A beautiful travelogue of Switzerland, showing herding of cattle and the religious festivals. Native Swiss yodeling music is used. Film is well planned and executed, camera work is very fine.



Nach Dem Spiel

By Alfred Rauer, Detroit, Mich. 16mm Kodachrome, 90 feet, sound on disc (16 fps).

An animated puppet film. It shows children dreaming and then the puppets start to dance. A very short film but delightful for all ages.

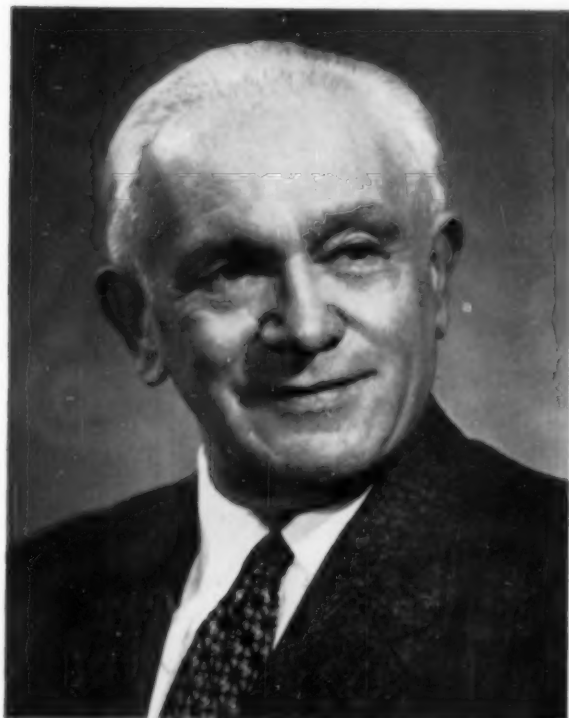
(See Winners, p. 45)



# John I. Crabtree

## 1956 PSA Progress Medalist

By Glenn E. Matthews, FPSA



At the honors banquet for 1956 held on September 29, at Denver, Colorado, John I. Crabtree was presented with the PSA Progress Medal for 1956 in recognition of his "outstanding contributions to photographic chemistry and methods of processing."

Mr. Crabtree was born on March 27, 1891 at Clayton-le-Moors, Lancashire, England. He received his basic scientific training at Victoria University, Manchester, England, where he was granted a Bachelor of Science degree with honors in chemistry in 1912, and a Master of Science degree in 1913. He also passed the requirements of the Institute of Chemistry of Great Britain and Ireland, the leading professional chemical body in England. He was made a Fellow of that Institute in 1913.

In August, 1913, Mr. Crabtree was employed by the Eastman Kodak Company at Rochester, New York, as a research chemist in the Kodak Research Laboratory, then under the directorship of Dr. C.E.K. Mees. He founded the photographic chemistry department in 1913. From 1916 to 1938 he also was in charge of the motion-picture film developing

department. As head of these departments, he has conducted and supervised research in many fields of photography including the chemistry of development and fixation, methods of processing photographic materials, the use of desensitizers, stains and markings on photographic materials, preparation and use of flash powders, tinting and toning of lantern slides and motion picture films, the corrosive effect of photographic solutions on photographic apparatus, tropical processing, silver recovery, compounding of package chemicals, storage of photographic records, effective methods of washing photographic materials, and the technique of motion picture processing. On this last-named subject, to which he has devoted much of his attention, Mr. Crabtree has published 55 papers. He has also supervised research in the rapid processing of films and papers and in special methods of processing. All told, he has been author and coauthor of some 160 papers and has been granted 35 United States patents, covering a wide variety of subjects. His articles have been published in many countries and several have been reprinted as handbooks. He is coauthor with G. E. Matthews of two books, "Herstellung Photographischer Lösungen" (W. Knapp, Halle, Germany, 1929), and "Photographic Chemicals and Solutions" (American Photographic Publishing Co., Boston, 1939).

While his interests have extended from the exposure of negative materials to the preservation of the finished photograph for archival purposes, his main field of work has centered on the operations of chemical processing and the methods and equipment with which it is carried out. The many papers on this subject have not only elucidated the chemistry of processing reactions but have provided complete specifications of materials, formulas and procedures for the many fields of practice. Other papers have dealt with measurement of the results of processing and the diagnosis of troubles with practical information on the prevention or remedy of faults in photographic records. His papers constitute the principal source of information on some of these subjects.

A number of Mr. Crabtree's papers have proven so useful to photographers in this country and abroad that they have been revised and reprinted many times. For example, his article "Stains on Negatives and Prints," originally published in 1921, has been in constant demand for thirty-five years as a primary reference on the subject. Many thousands of copies of the five editions of this article have been distributed.

A large proportion of the proprietary packaged chemicals sold by the Eastman Kodak Company are based on formulas worked out under Mr. Crabtree's supervision. A particularly important piece of research which he has carried out with important results concerns the chemistry of the stop bath and especially of the fixing bath. Recently, very valuable work has been done on agents for "sequestering" calcium and iron in developers, on replenishment systems for developers, and

(See Crabtree, p. 41)

# 1956 PSA Salon



Strength

Erwin Holtman



Tall Tree Country

Challisa Gore

# Pictorial



Wind Power Plus

J. Elwood Armstrong



Abstraction in Sand

Fred Honkins



Snowy Egret

Mrs. George C. Hayman



Snail Feeding

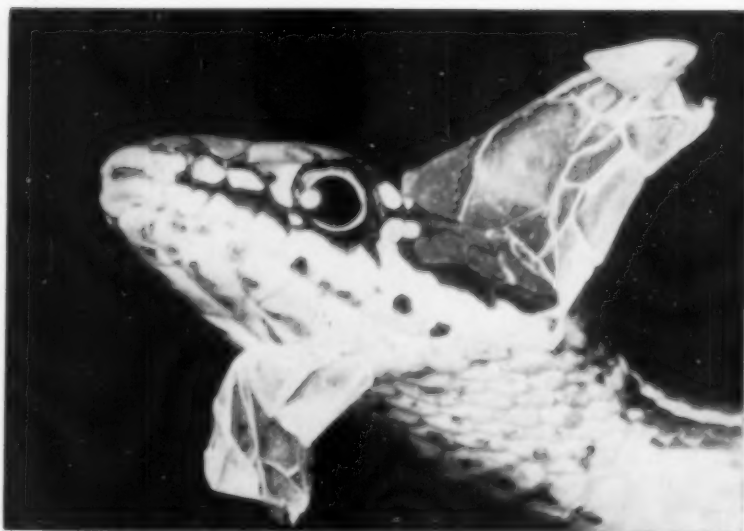
H. S. Barsam

## Nature



Kit Fox

Robert Leatherman



Snake No. 2

H. A. Thornhill



# Color

Pearly Textures  
Howard Foote



Escalator  
Frank J. Heller

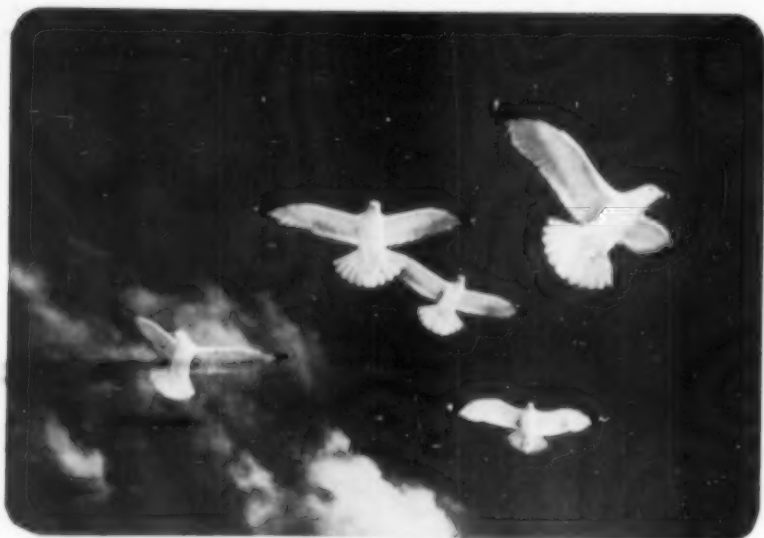


Arrive and Depart  
John E. Flavin



The Sunbather

V. R. Friend



Maneuvers

Dr. Max Giesecke



Bavarian Churchyard

Eugenia D. Norgaard



Photo from Viking 12 Rocket at 143.6 Miles  
Official U. S. Navy Photograph by Bill Swain

## Technical



Fossil, Priscacara

Don D. Nibbelink

# Honors Awards

By Herbert C. McKay, F.P.S.A.

*Before making any remarks about the bases for honors awards, the writer should make it clear that while the actions of the Honors Committee seem to indicate agreement with the remarks to be made, they are in fact the opinion of one member and are not offered as officially representing the beliefs of all individual members of this Committee.*

In studying applications for honors it seems that many proposers do not realize the nature of PSA Honors. They are not exhibition prizes; we have star awards medals and many special prizes to serve that purpose. Nor are they wages paid for service to PSA; we have service awards for that purpose. Yet, both exhibition record and service record must be considered by the Committee. Nevertheless, it is possible for awards to be fittingly made to individuals who have never exhibited a print, never had a print published, and who have performed no outstanding service to PSA.

PSA Honors are not prizes of any kind or description. They are just what their name signifies "Honors"; citations given in recognition of service to photography, specifically to amateur photography.

First come those who have served photography and society at one and the same time, whether within our Society or not. For example, introducing photography to young people, veterans, the disabled and the handicapped. Many of our members have given untold hours to Scouts, Boys' Clubs, High School clubs and the like. Such service is of great value to us, but of far greater value to the world.

Then there are those whose service is less personal, but who by writing advance general interest in photography. There are those who by ingenuity produce new devices or processes of value to all of us. There are those who teach photography, professionally or otherwise, and those who share their knowledge with groups of friends.

The list is endless, but every phase is marked by one essential characteristic; the candidate has *given* rather than received; and the Honor he receives is not to compensate him for the time, knowledge and spirit which he has given, but to make public recognition of it.

There are those who have been candidates whose records may have been acceptable as far as photographic accomplishment goes; but whose record also reveals that he has done nothing but accept recognition without having given anything.

There are those who make no secret of the fact that they deserve honors. These have only the most infinitesimal chance of being recognized. The egotist is rarely one to make any significant contribution to the world.

There are among our members those who think we should scatter our top honors like chaff to everyone who has received any kind of recognition in photography; they even say that PSA would be honored if so-and-so-should accept! How any member can be so absurd, we do not know, but there is one thing certain.

*The human being does not live who could honor PSA by accepting its honors; on the contrary anyone at all, and I make no exceptions, would be honored by having such honors bestowed.*

This cheapening of our honors in the eyes of our own members is deplorable. It should be our aim to make these honors at least fully equal to the three familiar academic honors; and even to surpass them. But every award too loosely made degrades both those honors to be given and those already made! Each application refused makes your present or future honor the more valuable. It is the duty of the Honors Committee to make sure that the candidate is worthy in every way.

I have, time after time, seen upon an application a phrase similar to this: "The candidate, if successful, will wear his honor with dignity and humility." No greater commendation could be made; but unfortunately it has become a trick phrase, and has been deliberately used when it is far from being true. When it is true, as I say, there is no stronger endorsement which could be given.

We all know that many candidates spark their own campaign, with no idea other than to win an honor before someone he knows get it. For example it became known that one candidate said in effect: "When I go after something, I don't care how I get it as long as it is legal." That came to the notice of one of our members in a distant part of the country. Investigation proved the report substantially true. Do you have to ask the effect? PSA Honors, as far as we can control it, go to those who ask, not "Is it legal?", but "Is it honorable?" in their dealings with others.

Examples of undesirable attitudes are many, but a few more may serve to show instances where the Honors Committee, usually unanimously, refuse to accord honors. One candidate made the remark in public, "I have to get my honors before Bill — or I shall never be able to hold up my head again in — ville." The Committee is not concerned with conceit nor personal ambition, so the candidate failed to win his award although "Bill" did. Another stated that



he deserved the FPSA or even the Hon. FPSA and if *insulted* by the offer of the APSA he would refuse it and resign from PSA. If he does, I am sure PSA will not miss him. I should like to see a permanent ruling that any candidate who refuses any honor shall be barred from receiving any recognition for five years, and would then have to accept the original offer with a second five year bar to further advancement. PSA is not an organization to be dictated to by individuals, nor to be moved by individual demands.

Under existing by-laws, there is no individual who may demand that honors be awarded any candidate. This is indeed fortunate.

Then there are those who think that because a candidate has received honors from some other organization that he should automatically be given PSA honors. This is loose thinking. Consider the Royal for example. The Royal is an old and honorable organization which has done much for photography. However, it has more of the character of a learned society; a group of photographers whose common interest in photography sets them apart from their fellow men. However, amateur photography in Europe is limited largely to certain social strata by financial conditions. Here where anyone who so wishes may own and use a camera, we have no such limitations. It is therefore quite in order that Royal honors should be awarded upon the basis of photographic proficiency as evidenced by the work performed or by such achievements of record as published writing, research and the like.

PSA has a different role to play. It should not be essentially an organization of those with a common interest, but one whose primary aim is to extend that interest to those outside the Society. This is a social function, as has been repeatedly demonstrated, and one of the highest value. There is probably no single activity which has given a definite purpose to more of our young people than photography; which has enabled more of the older folk to find relief from modern pressure; which has done more general good wholly outside the fact of picture making.

It should be obvious then, that those whose efforts have been such that the scope of this aim has been broadened are those to whom the Society most readily gives its recognition. What greater accolade can be imagined than the statement, "The candidate has given freely of his time in teaching photography to . . ."; or it may be in lecturing, in organizing camera clubs and the like. But it is of the first importance to note that this does not mean getting PSA members. That comes under the heading of Organization Service. These have done their work simply to get others interested in photography without even the minutely selfish interest of getting new members. We shall grow, and a lot of our growth will come from these newcomers—but many of them will never be members. This does not affect the value of the candidate's work; because he has served the world and photography by adding recruits. His aim is social service and unselfish help to be given to others.

Why give him PSA Honors when his service does not directly benefit the Society? Because he has done, as an individual, precisely what PSA tries to do as an organization, namely to advance the interest in photography among both sexes, all ages and all conditions of mankind.

Why mention any exhibition record at all? It is evidence of the continued interest of the candidate and of his capability of advising and teaching others. If such evidence is a matter of record, the absence of an exhibition record is no obstacle to the award.

Therefore in preparing your candidate's application be sure to describe those services which he has rendered to others, not specifically to PSA, although that should be there too. But be sure your record is accurate and that if necessary satisfactory proof of record can be given. It is unfortunate that some applications have been prepared crediting the candidate with achievements which, to the direct, personal knowledge of some members or members of the Honors Committee, should have been credited to another individual. Make every effort to avoid such mistakes; because when encountered it may often result in the candidate being refused the award. In one instance the candidate had even managed to have a local newspaper print a story giving him credit for activity which really was performed by a fellow club member. It is fortunate that the Committee has the benefit of many sources of information; and it is unfortunate that it has not enough such information to prevent making some, not many, undeserved awards.

It is the goal of the Honors Committee to bestow every award which is truly deserved with no regard as to social or financial conditions of the applicant, with no regard as to sex or age. The Committee goes to great lengths to try to be absolutely fair and just in every award.

One thing should be noted. There are organizations which follow a publicly known custom and award top honors to anyone who makes a substantial financial contribution to the organization. No matter whether recognized or not; whether done openly or "under the counter", this amounts to just one thing, the outright sale of honors. PSA Honors are not for sale!

It is a recognized principle of course. A friend of mine was up for an honorary degree from one of our Universities. Then he was casually informed, "Of course you will be expected to make the University a gift of at least fifty thousand dollars!" Maybe this is good business but to me it is disgusting and shocking. I wouldn't give a thin dime for any honor that could be purchased on the open market, not even if tagged at a quarter of a million! It is the hope of my colleagues and myself that this will never be true of PSA Honors.

Unselfish devotion, sacrifice, hard work without recognition, advancement of the cause; all in the field of photography is the basic achievement which we desire to recognize by Honors Awards.

## 1957 Honors

It is not too soon to be thinking of your nominations for PSA Honors for 1957. The deadline is in April, but first you must send to Headquarters for the nominating forms, prepare them carefully and return them to Headquarters.

It is evident from this article that the character of your candidate is as important as his, or her, photographic achievements. The Committee knows that many who are deserving are never honored because their friends do not realize the contributions the person has made. There are those who hide their light under a bushel, who will deny that they have actually done anything to deserve an honor, yet their contributions are important. Look about you, look under the modest exterior and find a worthy candidate.

There are eleven fields of activity listed on the last page of the 1956 Membership Directory. Use them as a guide in your search.

# History of Color and Nature Slide Exhibitions, 1935-1955

By Jack L. Kenner, APSA

With the introduction of Kodachrome in 1935 it was only a matter of time before the serious workers in color photography would demand exhibitions similar to those which had developed from The Royal Photographic Society's exhibition of 1853 for monochrome workers. The early history of color slide exhibitions and development of techniques in preparing slides is recorded in "The Story of the Color Slide Salons" by Jack Wright, APSA (*American Annual of Photography*, 1947, pp 154-7), but no subsequent summary has been found. Also, very few statistical reports have been prepared for the general use of slide exhibition committees for comparison purposes. It is the intention of this article to trace this evolution and to show what may be expected insofar as current averages are concerned.<sup>(1)</sup>

Interest in color photography and the showing of color slides predate this history by many years. The starting date might be 1907 when Autochromes were

introduced or even 1855 when Clerk Maxwell described a process for making photographs in color. Many camera clubs during these early years exhibited color slides in their annual print shows, especially in Great Britain by The Royal Photographic Society. Credit for commencing the color shows as we know them today must be given to the Chicago Area Camera Clubs Association; it held its first annual color show in 1938 and led annually all types of color slide exhibitions in the number of slides received and accepted until Color Division out-distanced it in 1943. Apparently the Rochester International Salon was the first in North America to establish a color section as part of an international exhibition, having done so in 1939.

PSA Color Division holds the distinction of having the first all color slide exhibition, conducting it in 1943 under the title of "First International American Color Slide Salon." Exhibitors were permitted to submit 10 slides, 3033 being received from more than 300 exhibitors, 256 slides being accepted. The following year the maximum entry was six slides, 210 contributors submitting 1225 slides and having 400 accepted. 1628 were submitted in 1945, with 373 acceptances.

Based upon the experience gained, Color Division started work immediately on color slide exhibition recognition standards. The first set of standards published in the Journal was in March 1945. The master mailing list of color slide exhibitors originated in 1944, the number growing to more than 3000 exhibitors by 1946. Show packets were available commencing in 1947 for the benefit of new exhibitors. The system for officially awarding special recognition for efficient operation was announced in 1948. During the years Color Division has created aids and given considerable help to the exhibitions. The standards have been under constant review for improvement and for conformity to the latest technique and developments. Two articles have been published in the Journal to help slide exhibitions in their operations.<sup>(2)</sup>

Nature Division has paralleled these requirements for recognition and until 1949 practically adopted Color Division's standards, relaxing however the requirements as to the number of slides received and accepted. At its first nature slide exhibition in 1945, it received 237 and accepted 167. Popularity of this type photography increased immediately, for at the exhibition sponsored by the Nature Camera Club of Chicago in February 1946 there was an entry of 1400 slides and 400 acceptances. Special recognition was originated in 1950. The latest set of standards was published in *Nature Shots* of Summer 1955.

## Growth

It is not unusual today to see entry forms announcing the Tenth International Exhibition of Color or Nature Slide Photography. By the same token many publicize a First. There are 38 color and 9 nature slide exhibitions which are more or less permanent today, in addition to the six new color and two new nature shows which commenced in 1954 and the nine color and three nature in 1955. All slide exhibitions have not been successful, however, for during these two decades 16 organizations held a single color exhibition, while 15 others held two to five exhibitions before terminating. With more than 50 color slide exhibitions being held annually, the person who is interested in quantity of acceptances can acquire with a perfect score on nine sets of slides a Three Star Exhibitor rating and be well on to his fourth in a single year. However, no one has yet accomplished that mission. In fact, no one had acceptances in every recognized exhibition of 1954 or 1955. The best average so far attained by anyone submitting to all, or nearly all, color exhibitions in a season was 3.3 slides per exhibition, and this was when there were eleven shows. There have been higher averages in a season of nature exhibitions.

During one recent exhibition year it is estimated that 60 persons were "hot exhibitors" and submitted to every recognized color show; they constituted 2% of all exhibitors. During this same year there were approximately 3000 exhibitors, with 2000 of them submitting only to one show, probably a local one which they desired to support but with only half of them earning a single acceptance from the judges. The remaining 1000 exhibitors might be divided into thirds, each section being approx-

(1) So that the basis of the statistics will be understood, it must be first stated upon what they are and are not based. The main source has been the PSA Journals of 1943-1955, from which was obtained the listings of the exhibitions and occasional remarks about them. The annual Who's Who in Color and Nature Photography was most valuable. *Color Division Bulletin* and *Nature Shots* for 1953-1955 were studied; issues prior thereto were not available to the author. Entry forms and exhibition catalogues received by the author from 1953 to 1955 were used insofar as they provided statistics. Names and titles in the catalogues were not counted; this is the main reason that varying numbers of exhibitions are used in a particular year. Exhibition committees have not been contacted to obtain or verify information. No attempt has been made to compile figures on exhibitions which did not meet preliminary requirements for recognition by the Divisions, since there appears to be no accurate source of such information. Averages were made with slide-rule rather than long-hand or electrical computer. If any mistakes are discovered, they are solely those of the author and may be due to his not having a copy of an exhibition catalogue or statistics.

(2) H. J. Johnson, FPSA, "Color Division and Color Slide Exhibitions," Sept. 1950, p. 400; J. L. Kenner, "Operation Order for International Color Slide Exhibitions," Nov. 1954, p. 28.



Jack Kenner, now an APSA, is a legal officer in the Navy, but his photographic hobby knows no bounds. He was Program Chairman at Boston, General Program Chairman for Denver, a busy man in Boston Activities.

tioned according to whether it had acceptances in two shows, three to five shows, or more than five shows. Those in the latter section have been described as the "active exhibitors." On the nature side seven persons submitted to all eleven recognized shows in a recent season; 108 exhibitors had acceptances in two shows, 149 in three to five, and 122 in more than five shows.

The number of recognized color shows and exhibitors has been increasing through the years. Based upon the annual Who's Who in Color and Nature Photography listings and the information accompanying them, plus the approximation of numbers where actual count is lacking, the following Table has been prepared. In addition to these exhibitions there have been others which failed to comply with Color Division's recognition standards. For example, in 1953 there were five color exhibitions which followed preliminary requirements but failed to attain final recognition; in 1954 there were six; and in 1955 there were three. The number which decided not to comply with the standards at all is small. Statistics from all of these unrecognized exhibitions have been excluded in preparing this article. Of the names which appeared in the 1944 Who's Who in Color, 30 also appear in the 1955 list, while 31 from the 1946 Who's Who in Nature appear in the 1955's slide makers only being counted.

#### Percentage of slides accepted and size of shows

There is much talk at judging time concerning the percentage or number of acceptances, followed by private communication to the effect that the judges were too tough or that Such and Such Exhibition apparently has a policy to keep the percentage low. Color Division recognition standard provides for an exhibition receiving at least 300 slides and accepting at least 100 and has disclaimed that these figures have any connection with a one-third acceptance rate.

Averaging out the acceptance rate of 62 color exhibitions which were held in 1953-1955, it comes to 22.6%. 15 exhibitions accepted less than 20%, 33 accepted between 20% and 26%, and 14 accepted 27% or more. The number of slides accepted by 80 color exhibitions in this same period gives an interesting pattern. 57 exhibitions had between 250 and 500 slides in the show, while 11 had more and 12 had less. Broken down these are:

1 had less than 150, 3 from 150-200, 8 from 201-250, 11 from 251-300, 12 from 301-350, 11 from 351-400, 12 from 401-450, 11 from 451-500, 2 from 501-550, 2 from 551-600, 3 from 601-650, 1 from 751-800, 1 from 801-850, 1 from 851-900, and 1 from 901-950

TABLE OF STATISTICS FROM WHO'S WHO

WHO'S WHO IN COLOR PHOTOGRAPHY					
Period	Exhibitions Recognized	Persons Listed	Single Acceptance	Zero Acceptance	Number of Exhibitors
12/43-6/44(a)	3	34(b)	183(b)		
7/44-6/45(a)	7	252	367		
7/45-6/46(a)	11	392	547		
7/46-6/47	15	431	494		
7/47-6/48	16	475	564	426(d)	1465(d)
7/48-6/49	22	582	779	1200	2560
7/49-6/50	29	670	855	1200	2725
7/50-6/51	32	707	834	1400	2940
7/51-6/52	32	732	471	1000	2200
7/52-12/52(c)	14	486	596	599	1680
1953	37	878	1109	1000	2985
1954	41	911	1118	1000	3025
1955	54	1071	?	?	?

#### WHO'S WHO IN NATURE SLIDE PHOTOGRAPHY

Period	Exhibitions Recognized	Persons Listed	Single Acceptance	Zero Acceptance	Number of Exhibitors
11/45-6/46	3	211(b)			
7/46-6/47	3	297(b)			
7/47-6/48	5	362(b)			
7/48-6/49	7	438(b)			
7/49-6/50	6	171			
7/50-6/51	6	204			
7/51-6/52	6	228			
7/52-12/52(c)	3	115			
1953	10	321			
1954	11	379			
1955	15	429			

#### Notes:

- Exhibitors were permitted to submit a maximum of ten slides to the first PSA CD slide exhibition; the number was reduced to six slides until June 1946 and thereafter to four slides. Some exhibitions fail to gain recognition because of still allowing six slides.
- The list for these years also included those with a single acceptance; all subsequent years required a minimum of two acceptances in order to be listed.
- The figures for this period are relatively low, covering only six months, because of the change in the accounting period from fiscal to calendar year.
- The number with zero acceptances is an estimate. Therefore, both these columns must be considered as approximations.

The acceptance rate in this largest show was 22%. It is significant that of the 14 exhibitions mentioned above as having acceptance rates of 27% or more, only three of them fall within these large shows of more than 500 slides: one had a 29% rate and 601-650 slides, another had 37% and 751-800 slides, and the other had 35% and 851-900 slides. In the few pre-1953 shows upon which figures are available to the author the size of the exhibitions and the acceptance rate compare favorably with the foregoing.

Nature slide shows have followed a different pattern in their average rate of acceptances. For 19 exhibitions held in 1953-1955 the rate was 30%; 2 accepted less than 20%, 6 had 20-26%, 1 had 27-30%, 5 had 31-35%, 1 had 36-40%, and 4 had 41-45%. However, the size of nature shows falls within the color pattern: of 29 shows in this period, 21 of them had between 250 and 500 slides in the show, 5 having less and 3 having more. Broken down these are: 5 had from 101-250, 7 from 251-300, 5 from 301-350, 5 from 351-400, 1 from 401-450, 3 from 451-500, 1 from 551-600, and 2 from 851-900.

It is deduced—based on these figures, study of exhibition catalogues, and per-

sonal experience—that exhibition chairmen are not following any consistent pattern on establishing the number of slides which are to be in a show. Some tell the judges that they must select between 1/5 and 1/4 or some other predetermined ratio. Others, that they must select about so many slides or not more than so many. While others advise the judges that the committee wants a show of excellent quality which is representative of current international color slide photography, subject only to the 100 slide minimum and to the show not being a marathon. Some exhibitions have the judges rate slides on a point score basis, following which the committee draws the line as to the number of points required for acceptance.

#### Efficient Management

Color Division originated in 1948 its award of silver medals for slide exhibitions which are managed efficiently and successfully. Prior to this, informal recognition was given to certain shows which did an above average job; three exhibitions were so designated in 1946. In 1949, eight of 25 recognized exhibitions were accorded special recognition; 1950, four of 31; 1951, seven of

31; 1952, five of 31; 1953, eighteen of 37; 1954, nineteen of 41; and 1955, twenty-eight of 54. Nature Division commenced giving special recognition in 1950, relieving Color Division of its helpful act of presenting CD medals to efficient nature slide exhibitors; four out of 15 recognized nature exhibitions earned medals in 1955.

## Awards

During the period 1953-1955 nine out of 90 color exhibitions checked did not have awards of their own for the top slides. 33 presented honor and/or honorable mention ribbons. The others had honorable mentions, and in addition 31 awarded medals, 5 gave prints of the winning slides, 6 presented medals and fellow or associate honors based on prior acceptances, 2 presented statues, 2 offered money and medals, and 2 gave certificates. CD silver medals have been excluded in this compilation.

There appears to be no correlation between the awards offered and the popularity of the exhibition. Eight exhibitions in 1955 received fewer entries than in 1954 even though each of them had awards. In only one case was there anything significant on the record to cause the drop and that was an increase in the entry fee. One other exhibition had had a below average acceptance rate in 1954 but this was insignificant in view of the record of two other exhibitions with a similar record which proved to be more popular in 1955 than in 1954. Eleven exhibitions received more entries in 1955 than the year before but their records do not reveal any reason for their increased popularity.

Based upon a check of 76 color shows held in 1953-1955, exhibitions can expect to receive between 1000 and 2500 slides. Only four received less, while six received from 2501 to 3000, two from 3501 to 4000, and one from 4001 to 4500. The middle block is divided by 19 receiving 1001 to 1500, 26 from 1501 to 2000, and 18 from 2001 to 2500 slides.

Four organizations conducted the nine color exhibitions which received more than 2500 slides. Seven of the nine exhibitions were eligible to award Color Division's silver medals for efficient management, three of the four organizations having a reputation for consistently earning the medals and the fourth earning them in 1955. Each presented awards and honorable mentions in addition to the medals of CD. Five of the nine had an average acceptance rate, three were below average, and one was above. Six of them accepted more than 500 slides for the show; the remaining three accepted between 350 and 450. However, other exhibitions have similar records but do not receive this quantity of slides. The reason for the difference is not obtainable from the cold records. Apparently a poll of exhibitors would have to be taken to try to determine why they favor certain slide shows.

Nature slide exhibitions can expect fewer entries. Only four exhibitions received more than 1500 slides during 1953-1955, and three of these were managed by the same organization. Eight exhibitions received between 775 and 1000 slides and eleven received from 1001 to 1500.

## Unusual items

The entry forms for color exhibitions are remarkably similar in substance. The only noteworthy deviations have related to costs to the exhibitor to enter. Five exhibitions are known to have required return postage in addition to the usual entry fee of \$1.00. One exhibition has a fee of \$1.25. Another charged \$1.50, but it is expected that this will not be repeated.

## Star Ratings

254 exhibitors had star ratings in color and 130 in nature as of the beginning of 1956. Nature ratings can be earned for slides and/or prints; no attempt has been made to segregate

them in this compilation. It should also be remembered that star ratings are based solely on quantity of acceptances plus an application for the rating. Many exhibitors have not applied for a star.

Star	Color	Nature
1	111	49
2	74	43
3	46	31
4	22	6
5	1	1

## Comparison with B&W

In the 1944 list of Who's Who in Pictorial Photography there were listed 52 exhibitions and 338 persons with two or more acceptances; the leader had 154 prints accepted in 47 exhibitions. The Pictorial list for 1955 reveals 114 exhibitions and approximately 1650 persons listed, the leader having 290 prints accepted in 102 exhibitions. The greatest number of prints received by a show in 1955 was 3,216. The 1944 Color list carried three exhibitions and 34 persons with two or more acceptances, but the 1955 list shows 54 exhibitions, 1071 persons, and the leader with 145 slides accepted in 49 exhibitions. The greatest number of slides received by a show in 1955 was 4,068.

## Recommendations

This article has dealt in quantity and statistics rather than quality of color slides. Since quantity is not a measure of quality, it was thought appropriate not to mention either the names of exhibitors or many of the exhibitions. Statistics and ratings do not indicate, much less prove, superiority over fellow photographers. Exhibiting slides is fun; let's keep it that way.

If each color and nature slide exhibition would give a history of its own exhibition in its 1957 catalogue, bragging as much as it pleases but being careful of details and facts, posterity will be able to look back and review the developments in the first decades since the introduction of color films.

## Hospital Slide Getters

A fine new slide program is now available to clubs which will collect slides for the Hospital Project or to clubs which are sponsoring a Veteran's Hospital through the Hospital Project's sponsorship plan.

This outstanding slide set is by Joseph Seckendorf and covers a recent trip through France. It consists of about 175 slides, all originals, together with a set of 3x5 cards

bearing the script. It is similar to the fine sets used by Mr. Seckendorf in his many talks to clubs in the New York area.

Joe's slides are so popular that he has talked to some clubs as many as eight times. Here is a chance to see them. With the present interest in travel sets the presentation of this set is most timely.

Clubs wanting information about this

and the very famous Alfred Renfro insect life slide set, as well as the nature slide set by leading workers compiled and commented on by Ruth Sage Bennett, APSA, can get it from Edward H. Bourne, 40 Woodside Drive, Penfield, N. Y. These sets are loaned without charge and no particular divisional affiliation is required.—Karl A. Baumgaertel, Hon. PSA, APSA.



# Slide Prognosis

By Jim Archibald

From where we sit, the future of the serious slide maker is at once bright with promise—and perplexity. A few years ago, many an indifferent slide found acceptance in the eyes of the average judge, but since then competition has grown more acute, and the judges more exacting. Too, there was a day when a good scenic shot rang the bell more than once, but what with a growing trend toward originality, artistic expression, and color gnosis, the scenic shot appears to be in a state of eclipse.

Of course this is not to say that the era of the scenic is ended, Lord forbid, but all the evidence points up the fact that today the scenic *MUST* have something special to win an Acceptance in the big city exhibitions. True, such a slide could be the result of a glorious accident—and they do happen—but accidents pay very erratic dividends.

Our diligent slide makers are obviously mastering the technique of acceptance, as well as injecting a little psychology into their creations. As the going gets rougher they seem to apprehend the challenge therein, and pioneer away from the ordinary and the commonplace. Subject matter is more varied, ideas are being tested, and color appreciation expanded. And what more natural than that the new fast color film should arrive to burgeon the hopes and the efforts of slide enthusiasts.

Definitely the future is bright—and provocative. We might even be willing to wager that some of the stuff shown on the screen ten—or less—years from now will be nothing less than astounding according to current standards. Composition will be sound, yet flexible; dramatic impact brought to a new high; montage and multiple exposures perfected; psychological color craftily developed; colored lights used front, side, under, over, and rear; and the use of exquisite color harmonies on occasion augmented by a slight dissonance.

Color—for Color's sake—will be eschewed. Some studies will show little if any color, while others may show masses of gentle greys and flickers of chromatic brilliance, as if to play upon one's psychological reaction to form and color. On the other hand, we may see a glowing study of a simple form, roughly textured to show highlights in a light clear blue-green, with shadow detail in rampant red. Others might show a shimmering kaleidoscope of gilded golds, rich browns, vermillion, and a flash of turquoise to beguile and charm the eye. Focus will run from soft to pinpoint—or both in unison.

There will be a clever distortion of form, and it won't be confined to the abstract or the 'still'. Provocative forms of light will be explored and exploited; iridescent, incandescent, translucent, to name but a few. Colors will gleam, glow, flash, scintillate, and dazzle, with fluorescent materials being used to attain the ultimate in pure chroma. Abstract form will fructify to delight, surprise, and engender controversy, especially when it disdains orthodoxy. All this, and more—and still more. The tools we have in abundance; the medium one that beckons, engages, then enslaves; both to be fused with photographic craft and some genius, the latter having a modicum of inspiration and a plenitude of perspiration.

As might be expected, there will be cries of: "But *is this* photography?" Incidentally, could Daguerre but stroll casually into the concourse of Grand Central in New York and see the Gargantuan Kodak transparency, might not HIS reaction be one of pride—not petulance?

So far the surface of exploitation has scarce been scratched. A developing technique, coupled with a growing awareness of beauty in form and color, and sparked with patience and imagination, will of a certainty produce results almost extramundane when compared with most of today's outstanding creations. Contributory to this bright fulfillment will be—the emergence of slide judges who have grown in grace, perspicacity, and photographic finesse. Too, they will have a highly developed color sense, a catholicity of interests, and forthrightness of opinion.

As to the difficulties and the perplexities, they will always be present to impede, confuse, and infuriate. Which is as it should be, for herein lies the happy challenge, the incentive to accomplishment, the ultimate realization that what couldn't be done, HAS been done—and in no small measure. Frank Lloyd Wright has said that 'any great art expression is always a beginning', and we feel it is particularly so when applied to the loving labors of our starry-eyed slide makers.

But where does all this leave the ordinary, the plodding neophyte whose mountainous labors bring forth an occasional mouse of acceptance? Does the prospect of keener competition, the necessity of greater skills and imagination deter and discourage him—or her? It should not, for everyone attaining the heights has at one time had his foot on the bottom rung of success, to make the climb, arduously in the beginning, but with the conviction that only out of joyous and sincere application can anything of worth emerge. It is well to remember that each of us have an individuality of expression all our very own, and that it is a unique quality capable of being interpreted and imparted.

And returning to the number of scenics again, be it noted that any which attain an unusual and outstanding stature, be they planned or providential, will always charm and stimulate the average observer whose love of Nature is inherent.

Finally, the 'blue print' Still will invite and stimulate meticulous photographers to blend their skills to explore new fields of beauty and fantasy. Creators of abstract form and color will venture upward and outward to amaze and please the eye and the mind.

So far so good, but what of truly Human interest? Here is a phase of color photography that will finally emerge from infancy to maturity, for what phase of the graphic arts is more important—and demanding—than the study and visual presentation of Mankind, with his polygonal facets, such as work, play leisure, love, disdain, humor, scorn, and so on. Truly a phase of photography that demands the best the slide maker has to offer. Patience and diplomacy; imagination and wisdom; perception and—love of humanity!

And as always, as in all things, the challenge will be accepted. 'Tis but a beginning, and as progress unfolds, so the horizon recedes.



It is a peculiar observation on human reactions that many of us judge books by their covers and people by their dress, *ad infinitum*.

If we substitute sound for sight, we could say the same about words. For instance, take the word PORTRAIT. For years, the public and photographers, alike, have associated it with the formal head and shoulders picture of an individual, usually made in a professional's studio.

Small cameras and their multiple lenses, faster films and portable light sources have all helped to open up new avenues of approach. As always, some of these will prove to be of lasting value, while others will soon pass into discard.

Changing tastes and techniques have brought informal and unconventional photographs of people into favor. They include pictures taken in the individual's own environment, photographs of people with an illustrative or journalistic slant, even studio portraits made with available light. Although we like to boast about what is new, a hundred years ago photographs were taken in like manner. Today, however, modern inventions have made the process simpler and the results more effective.

Notwithstanding these evolutionary changes and the fact that the dictionary's definition of the word Portrait is not restrictive, most people still consider such a photograph to be studio-made under formal conditions.

To show that portrait making need not be confining, I have obtained six examples of informal pictures of people taken by members of the Village Camera Club of New York City.

This group, now celebrating its tenth anniversary, represents something rather unique in camera club operation. It advocates photography as a creative medium of self-expression, unshackled by tradition and formula. Its nearly one hundred and fifty members are not divided into groups or classes and their prints may be of any size, mounted or unmounted. As picture content is of primary importance, subject matter is unlimited. Good technique is required but primarily as an adjunct of communicating the photographer's message.

The Village C.C. meets weekly the year 'round. Monthly exhibitions of its members' prints are held and all are hung on the walls of the club quarters at 65 Bank Street. Outstanding judges, each with a distinctive point of view, designate approximately ten percent (there is no set figure) of the prints entered as "Superior."

This Portrait Pointers series differs from previous ones in that the photographers who have generously contributed their prints will also express their own thoughts on their work. Much credit is due Miss Anne Brennan of the V.C.C. for gathering the necessary material and assembling the photographs from which I selected six as those best serving our purpose.

If we believe that photography, like art, is the sharing of an emotional experience, the picture should be evaluated for what

it is, not what it is called or when, where and how it was made. So, whether it's termed a portrait or picture of a person, whether it's taken with a 35mm. or 8 x 10, in a studio or home, or with Mazda or available light, the ultimate objective of the photographer is always the same . . . an honest portrayal of some facet of a person's character.

**1. MAY MIRIN** To me, photography is a tremendous challenge in awareness and reflex. Selectivity is everything — what, when, how and how much. How fast does one see; how large a periphery; how quickly can one react to it and know the angle, the instant and the technical know-how; not to mention the integration and organization that go into the making of a good picture. Such a photograph must capture the *instant* at its most significant and revealing peak and present it with impact, both esthetic and emotional.

My "Gaspé Farmer" was photographed on a motor trip through that Canadian peninsula. I found the countryside stark and dramatic — a landscape without people. Then, when I came upon this farmer I had the feeling that he was truly right for his world — the face, vital and appealing; the slim, virile body conveying masculinity that somehow made the uncared-for hands acceptable; the hay, suggesting farm locale — all said "pioneer, living a hard life and liking it." I tried to portray this farmer, the man and his life, as I saw him in his natural environment.

Miss Mirin, a part-time free lance photographer, used a Rolleiflex with Super-XX film. Exposure 1/200th sec. @ f:6.3. Time-tank developed 15 mins. @ 68° in FR X-33.

Printed in Omega D-II condenser enlarger (with a #10 filter) on Varigam BT paper and developed 1½ mins. in Dektol.

**2. JACK VAN ZANDT** Photography is an art form! It has the ability to communicate with the emotions when performed by a competent artist.

The aim of this photograph is to represent a significant moment in the life of the subject and, by so doing, to sum up an aspect of his personality. Specifically, I intended to indicate a pensive quality. The background was chosen for interesting texture and design. And, more importantly, because it represents part of the subject's home. It, therefore, reflects something of the individual's personality.

Mr. Van Zandt, a free lance photographer, used a Rolleiflex with Tri-X film at an ASA rating of 650. Exposure 1/150th sec. @ f:3.5. Time-tank developed 22 mins. @ 70° in Harvey-777.

Printed in Omega D-II condenser enlarger on Opal R paper developed 2 mins. in Dektol.

Photograph made with diffused daylight from overcast sky entering room by two windows.

**3. GERALDINE COOKE** I would like to have viewers feel from my pictures that they

were part of the scene, actually on the spot when they were taken. If I can convey to others my feelings and emotions about the photograph, I am happy in "mission accomplished."

In "Potential Photographer," I have tried to reveal the warm affection between these two, the grandfather and granddaughter, as shown by their mutual activity.

The protective hold of the man on the child, little Luran torn between playing with the midget camera and watching the photographer's actions, the interplay of hands, the intense expressions . . . all these I have tried to communicate to those who were not on the scene in order that they could understand the relationship between the two subjects.

Miss Cooke, a singer, used a Rolleiflex with Tri-X film. Exposure 1/100th sec. @ f: 5.6. Time-tank developed in Finex-L.

Printed in Omega condenser enlarger on Medalist glossy paper developed in Dektol.

The photograph was taken indoors on a dull winter day with existing light from a window in front of the subjects.

4. ROSE SHAPIRO To me, one of the most interesting facets of photography is portraiture — that is the recording of faces. Wherever we go, we see faces—each with an expression of its own; joy, happiness, fear; faces in repose, faces under tension, faces in love and faces at work; sad, courageous and hopeful faces. I'm always searching for pictures showing the responses of people to their surroundings and their relationship to each other. As the "Family of Man" exhibit so aptly revealed, a study of the history of man can be traced through the recording of human emotions.

One afternoon, while visiting with Helen's mother, I saw the child in a most engaging and relaxed position on the rug. The picture intrigued me and I felt that if recorded it would be a photograph which the family would cherish for years to come.

Miss Shapiro, a bookkeeper, used an Ikoflex with Super-XX film. Exposure 1/25th sec. @ f: 5.6. Time-tank developed 14 mins. @ 68° in Microdol.

Printed in Omega B-4 condenser enlarger on Velour Black T paper developed in Dektol.

Photographed by available light.

5. GEORGE JONKE Photography is a very personal thing. I take what I like, when I like and how I like it. I subscribe to the "enlarged snapshot" school, leaning towards photo-journalism as opposed to pretty pictorials.

Regardless of approach, I firmly believe that unless the photographer is honest with himself and his subject, the result will be failure.

Mr. Jonke, a piping draftsman, used a Medalist with Tri-X film rated at Weston 200 for tungsten. Exposure 1/25th sec. @ f: 5.6. Time-tank developed 16 mins. @ 70° in Finex.

Printed in E.K. Precision condenser enlarger on Medalist #3 glossy paper developed in Dektol.

This photograph was an experiment with Tri-X film, using the light from a single 75-watt shaded house bulb.

(See Portrait Pointers, p. 47)







## NEW PRODUCTS

### Cameras



Above is the new Kodak Signet 40 which comes complete with flashholder and two reflectors at \$65. The 3-inch reflector is used for M-2 bulbs, while the 4-inch gives maximum light distribution with No. 5 or 25. Exposure guides for daylight conditions and for flash are built in.

The Signet 40 has an Ektanon 46mm f:3.5 lens in a Synchro 400 shutter. Focusing is from two feet to infinity and rangefinder and viewfinder are combined in a single window. Synchronization is provided for F or M bulbs or for electronic flash. Film advance is by thumb lever and a new type of take-up drum simplifies loading. The field case is \$8.50.

Burke & James is offering a Panoram 120 wide view camera which takes four pictures on a 120 roll, each picture measuring 2 1/4 x 7 inches. A 5-inch f:4 Ross lens is used and the shutter has one speed of 1/100th. Mark I is fixed focus and is priced at \$169.50 with two magazines and ground glass. Mark II has focusing mount and X synch at \$199.50.

Several camera kits have been announced. Carl Zeiss offers several built around the Contina IIa 35mm camera with case and Ikontlitz flash. With Novar f:3.5 lens the kit is \$89.50; with f:2.8 Novicar lens it is \$99.50. Realist offers several kits which also represent a saving over buying the units

separately. Two are built around the Realist 45 camera, one includes the f:2.8 Realist. All are furnished with a pair of viewers, flash case, and several also have filters. Prices range \$99.50, \$195 and \$265.

Kalimar, Inc., St. Louis 10, Mo., offers the Aires III 35mm camera with f:1.9 lens at \$99.50. It features rapid wind, rangefinder and MFN shutter.

Camera Specialty Co., Bronxville 8, N. Y. is introducing the Edixa 6x6 twin lens reflex to sell at \$99.50. It is fitted with f:2.8 Steinheil Cassar lenses and takes 12 pictures on a 120 roll.

Konica Camera Co., Phila. Pa. is showing the Konica III, a 35mm camera with rangefinder and f:2 lens selling at \$119.75.

If you need a gold camera, covered with red leather, you'll want the Regula 300 being imported by Burleigh Brooks, New York 36. It is fitted with a Cassar f:2.8 lens in Pronter SVS shutter and has a rapid wind lever.

Leitz has a pair of new lenses for the M-3. The dual-range Summicron f:2 normally focusses from infinity to 40 inches. But this one has a second focussing range from 34 to 19 inches. A detachable optical unit corrects rangefinder and viewfinder for close work. The lens is \$198. The other M-3 lens is a wide angle 35mm Summaron f:3.5. It will focus as close as 26 inches using the rangefinder by means of a detachable unit. The price is \$135.

Leitz has introduced at Photokina a new Focastide for the M-3. It will sell for \$39. The Sooky-M close focussing device with a reproduction range of 1:15 to 1:7.5 was also shown and priced at \$36. Details on both items when they reach these shores.

### Movies

Bell & Howell has announced a new model of the Monterey 8mm projector with reverse and still picture projection, the 235-AR, which will sell for \$99.95.

For those interested in splicing with tape, the announcement of a new material in 16mm and 35mm form is of interest. Permacel Tape Corp. of New Brunswick, N. J.

offers a 1 mil tape with half mil adhesive layer which can be applied to film with new splicers developed by two west coast manufacturers. It will be marketed as Permacel 96 Clear MP Splicing Tape.

A new projection lamp by Westinghouse permits use of a 1200-watt lamp in 1000-watt projectors. Compact filament design and a smaller envelope make this feasible.

Kodak has announced Plus-X Negative Film for 16mm cameras. Rated at 80 D, 64 T, it is suited for general exterior use and well-lighted interiors. Spools of 100 and 200 feet are priced at \$4 and \$6.80.

DuPont has announced Superior 4, type 928, a 16mm and 35mm negative film rated at 320 D and 250 T.

Projection Optics, Rochester, N. Y. has a pair of Kinoscope Anamorphic lenses for wide-screen photography for 8mm and 16mm cameras and projectors. The 8mm model sells for \$27.95 and the 16mm for \$34.95.

Radiant Mfg. Corp., Chicago has several new projection screens, one of them with a flannel backing for classroom use in presenting flannelgraphs. Other screens include a 40x100 model for wide-screen movies. Prices run from \$16.95 up.

Sylvania is offering a premium a do-it-yourself title outfit with the purchase of two movie lights or one projection lamp. The kit includes colored cutouts for various occasions and the alphabet sheet.

### Flash

Price cuts are news. Graflex cuts price of Strobflash II from \$115 to \$99.50. Economies in manufacture made the reduction possible.

A new Minox BC flash unit, as small as the camera, has been announced by Kling Photo Corp., U. S. distributors. It is priced at \$29.95 plus a two-year battery at \$1.95. It weighs only 5 1/2 ounces.

Zeiss announces a Fold-Fan Ikontlitz BC unit with a reflector which opens to four inches, priced at \$9.95.

Hershey Mfg. Co., Chicago, announces the Hershey 700 electronic flash unit, d-cell operated, listing at \$54.95. The manufacturer

### MEMBERSHIP APPLICATION FORM

Chairman, PSA Membership Committee,  
2005 Walnut St., Philadelphia 3, Penna.

Date .....

Please enter my application for membership in PSA. I understand that membership, if granted, shall entitle me to the rights and privileges of participation in the general activities of the Society, to receive its official publications, and to participate in the special activities of as many "divisions" of photographic interest as I have checked below:

#### DIVISIONAL AFFILIATION:

Color ..... ( ) Photo-Journalism . ( ) Stereo ..... ( )  
Motion Picture ... ( ) Pictorial ..... ( ) Technical ..... ( )  
Nature ..... ( ) My choice of one free divisional  
affiliation is: (please print) .....

Any dues remitted herewith are to be returned if my membership is not granted.

Signature <sup>Mr.</sup> <sub>Mrs.</sub> <sub>Miss</sub> .....

Street .....

City ..... Zone ..... State .....

SPONSOR: As a PSA Member in good standing, it is my pleasure to nominate the above for membership in the Photographic Society of America:

Sponsor: .....

Address: .....

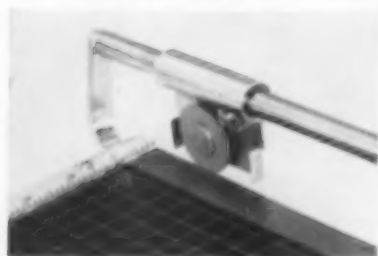
DIVISIONAL AFFILIATION: Participation in the special activities of any one division of interest is included (free in annual dues); participation in additional divisions is optional; the fee is \$1 each per year. Check as many as you wish.

ANNUAL DUES: Individual Memberships for residents of North America \$10; Family memberships (husband & wife) \$15. Individual overseas memberships (no divisional affiliation included) \$5. Of the annual dues \$2.50 is for a one-year subscription to the official publications of the Society; subscriptions at \$5 per year are acceptable only from libraries, educational organizations and government agencies.

SPONSOR: One required; if you do not know a PSA Member who will sponsor you please write to the Membership Committee.

guarantees the guide number and furnishes a sample Kodachrome made with a guide number of 50 for the customer to use to judge his own results.

#### Accessories



An interesting trimmer is this 20" Nikor being introduced by Burleigh Brooks, New York 36. The base is metal. The price \$34.50.

The Kodacolor processing kit announced recently by Kodak is available in 16-ounce size at \$3.85. It will develop up to 16 rolls of 828, 10 rolls of 127, 6 rolls of 120 or 4 rolls of 116 Kodacolor film.



Brunberger, Brooklyn 32 New York, has introduced what they claim to be the first automatic slide projector for 2 1/4 x 2 1/4 transparencies. No magazines are used, up to 25 mounted slides, or 75 cardboard, are placed in the tray from which they are inserted into the projector by the mechanism, pulled out and stacked when the next slide is inserted. It is priced at \$74.95, the slide changer alone can be bought for \$19.95.

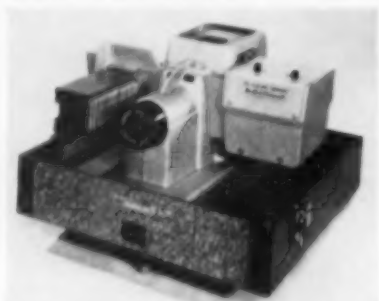
In case you aren't aware of the hazards of using carbon tetrachloride as a cleaning agent for films, take care. Unless used with maximum ventilation the fumes can be quite dangerous. Other solvents have been tried and in cleaning magnetic striped movie film some of the cleaners cause the stripe to loosen from the base. Freon 113 has been recommended as a safe cleaner.

A group of viewing masks for use with the Kodak Transparency Viewer are being offered by Kodak. They keep out stray light and provide a rack for the transparencies. There are five models for 2x2, 2 1/4 x 2 1/4, 4x5, 5x7 and 8x10, priced at \$2.75 each.

An extinction meter of the slide-rule type is being offered by A. L. Ermshausen, Wilimantic, Conn. It is calibrated to 200 ASA and may be used for movies as well as stills.

A clear plastic case to hold the four Proxars lenses for the Contaflex camera is being offered by Zeiss free of charge when a set of four Proxars is purchased. Zeiss

also has a new case for the lens shade and filter sets used on Contaflex and Contina cameras. It lists at \$2.75.



This new electric changer converts TDC slide projectors into automatics. A remote push-button operates the changer, or it can be set for manual operation. By use of a Robomatic timer slides can be changed at regular intervals. Price of changer is \$33.50.

The FR Exposure Meter with light booster cell which adds 400% to the light gathering capacity will sell for \$9.95. It is calibrated to ASA 6400 and has an LVS scale to 18. It is also calibrated for movies.

#### Literature

A 20-minute color film with narration entitled "How Japan Makes A Camera" may be borrowed by writing Canon Camera Co., Inc., 550 Fifth Ave., New York, N. Y.

"25 Ways to Improve Your Slide Shows" is free from Airequist Mfg. Co., 20 Jones St., New Rochelle, N. Y.

American Speedlight Corp., Dept. M, 63-01 Metropolitan Ave., Middle Village 79, N. Y., has three offerings: 56-124, data sheet illustrating the Series 400 line of Ascortlights; 56-98 8-page booklet on the Sunlight Series 800 and an article on "How To Plan A Lighting Set"; 56-160 for users of microscopes describing anew lighting principle utilizing repetitive flash for viewing and the same light for photography.

When writing for data or literature, be sure to mention that you saw it in the PSA Journal.

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## PSA TRADING POST

The Trading Post is for the use of all PSA members, and members only, free of charge. Copy must be brief and complete. It must reach the Editorial Office (See page 2) by the 25th of the month and will normally appear in the next following issue. (Nov. 25th will appear in January.) Ads will be run once or twice if requested. PSA assumes no responsibility because of this free listing service.

WANTED—PSAers who would like some interesting jobs in PSA activities. Many types of work available, no pay but lots of fun. Apply to Louise Botteron, AFSA, 2502 N. Anthony Blvd., Ft. Wayne 3, Indiana. 2f

SALE—3 1/4 x 4 1/4 Super D Graflex, auto diaphragm, full range shutter speeds built in synch, holders, 3 new magazines. Frank J. Gill, 106 Lincoln St., Oil City, Pa. 2d11

SALE—Leitz Summarex 85mm f:1.5 long focus lens, threaded mount, latest model, all chrome, like new. First check for \$195 takes it or trade even for Leica M-3 body. George Taylor III, 635 Churchill Ave., Pittsburgh 35, Pa. 2d11

WANTED—Old copies of Leica Photography magazine: 1952 winter, 1951 winter, 1950 summer and winter, all Leica magazines of earlier date. Will gladly purchase, borrow and return as received, or accept as gift. Emil J. Raymond, 1624 N. Newland Ave., Chicago 35, Ill. 2d11

WANTED—Old Leica camera in good workable condition, with rangefinder preferred. Please provide serial number with offer. Emil J. Raymond, 1624 N. Newland Ave., Chicago 35, Ill.

WANT—Accessories for old "Night Exakta." (Exakta B with special mount for Biotar lens), particularly Bantam film adapter, short and long focus lenses, etc. Art Kiess, 1428 Via Del Mar, Schenectady 9, N.Y. 2d11

SALE—Schneider 300mm f:5.5 Tele-Xenon lens in Exakta mount. New, never used. Price \$75. W. H. Trench P.O. Box 235, Hillsdale, N.J. 2d11

SALE—B&H Diplomat 16mm silent projector, separate carrying case. Excellent condition, \$200. G. R. Wentzel, M.D., 405 Bittner Bldg., Sunbury, Pa. 2d11

SALE—Lens for Leica. Extremely sharp. Nikkor f:1.4 50mm, in feet. Purchased here, sell for less than half—\$85.00. M. Friedman, 305 Hamilton St., N.W. Washington 11, D.C.

WANTED—How-to-do-it articles for the Journal. Ed.

SALE—Retina HIC, wide angle, telephoto lenses, accessory view finder, case. Perfect condition, inspection privilege. \$200. Dr. A. W. Biker, 232 E. Main St., Spartansburg, S. C. 2d10

SALE—German-made Faximat 2x2 slide projector, magazine changer, for mounted slides only. Has w.a. f:2.8, 85mm coated lens, fills 40" screen at 10'. Standard 15-watt lamp gives illumination equal to 300-watt projector due to lens speed and short throw. New condition. Complete with carrying case and magazines for 612 slides, \$30 ppd. Ray M. Thompson, 3011 20th St., Lubbock, Texas. 2d10

TRAVEL FILM—Over 2,000 feet New England film taken by Lecturer Jesse H. Bufum, FPSA. Preliminary editing completed prior to his death in Feb., 1956. 16mm Kodachrome, described by cine official as "beautiful, highly suitable for lecturers". Silent, in cans. Would welcome partial payment in form of 16mm splice-editor, folding light bar with case, 2 reflector floods on stands. J. Howard Bufum, 73 Bradley St., North Adams, Mass. 2d10

URGENT—Will buy immediately good stereo slides of Japan, Korea and all other Oriental countries to round out stereo programs to be given free to thousands of soldiers in mid-Pacific area. An Army civilian, am making 1/3 under Army orders solely to give these programs but I pay all program costs. Leave U.S.A. Nov. 28. Ross Burley, PSA, 132 Cairo Hotel, 1615 Q St., N.W., Washington 9, D. C. 2d10

WANTED—Leica lenses and accessories. Have several good rollfilm cameras and other photo equipment to offer in trade. Write for list. R. M. Hayes, P.O. Box 741, Tyler, Texas. 2d10

## New Small Print Activity Launched At Denver

### The Salon Which Is Not A Salon Starts Rolling

Have you ever heard of a salon in which no prints are hung? Or a salon catalog where every accepted print is shown? Where not only the tried and true motifs are acceptable, but also the experimental, the abstract and non-objective, the fantasies? Well, podner, rare back and meet it because it was born at the Denver Convention and is now an up and coming PSA-PD activity.

The new activity is Photo Maxima, the new director is Hope Saunders, 322 W. 71st St., New York 23, N.Y., and the editor is Allen Stimson, FPSA. While it is firmly rooted in PSA, Photo Maxima is international in scope and affords an opportunity for all to see their work in print, provided only that it is good

enough, or fresh enough.

In part, the operation will be like a conventional salon: 4 prints, any monochrome process, maximum size 8x10, minimum dimension 5 inches. If mounted, mount not to exceed 8½x11. No entry forms but name, address and title must be on back of each print or mount. Closing date for the first exhibition will be February 15, 1957. Entry fee \$1.50.

From here on the routine differs greatly from the conventional salon. The prints will be judged by a competent jury, selected for their recognition of the conventional picture, but awake to new possibilities. When the jury has completed the task of selection the prints will be converted into a book, a copy of

which will be sent to each entrant. For those who do not wish to enter prints but would like copies of Photo Maxima subscriptions are available from Miss Saunders at \$1.00 each.

As is customary, overseas entries must not be mounted. All entries for which return postage or postal reply coupons are provided will be returned.

No time limits have been set on the new venture. It may start as an annual affair, change to semi-annual, even quarterly as interest in the project dictates. Participation is not limited to PSA members but it is expected that PSA b&w workers will take advantage of this new medium of photographic expression and support it.

#### Crabtree

(from p. 23)

on the preparation of concentrated liquid developers.

In the field of photographic equipment, Mr. Crabtree has shown leadership in fostering basic, practical design for application of photographic chemical and motion picture processes. Such equipment includes portable apparatus for development of motion picture film at normal and high temperatures, various motion picture laboratory apparatus, such as timers, waxing machines, pneumatic squeegees, title-making apparatus, storage cabinets for motion picture film, and rapid processing equipment.

Mr. Crabtree has been a Fellow of the Society of Motion Picture and Television Engineers for more than 30 years and served as President of that Society in 1930 and 1931, during which time he assisted in the establishment of its monthly Journal. He also was a member of the Board of Governors for many years, and served as chairman of several committees and of the Board of Editors of the Journal of this Society. During his two year term as president of the Society of Motion Picture Engineers, he actively supported the growth of the membership and improved the Society's financial position by the establishment of Sustaining Membership within the motion picture industry. He also encouraged a closer liaison with the Research Council of the Academy of Motion Picture Arts and Sciences.

He is also a Fellow of the Royal Photographic Society (London), of the American Association for the Advancement of Science, of the Photographic Society of America and of the Society of Photographic Engineers. He is a member of the American Chemical Society, the Optical Society of America, and the

Academy of Motion Picture Arts and Sciences. He is an Associate of the Oval Table Society (an honorary photographic Society).

Numerous honors have been awarded to Mr. Crabtree for his research work. With Dr. M. L. Dundon in 1924 he received the Progress Medal of the Societe francaise de photographie for outstanding research work in photography and for publication on the causes of fog in developers. In 1914 with G. T. Eaton and L. E. Muehler he received the Journal Award of the Society of Motion Picture Engineers for the most outstanding paper published in the Journal of that Society during the year 1943. Also in the year 1944 he was the recipient of the Henderson Award of the Royal Photographic Society for outstanding contributions to photographic processing. Then in 1950 his paper on "Rapid Processing of Films and Papers" was voted the most outstanding technical paper published in the PSA Journal for the year 1949, and he was given the first Journal Award of the Technical Division of the Photographic Society of America. In 1952, he was awarded the Gold Progress Medal of the Society of Motion Picture and Television Engineers "for his outstanding contribution in the fields of photographic chemistry, motion picture processing and processing equipment."

During World War I, Mr. Crabtree was a civilian instructor in the Army School of Aerial Photography at Rochester, New York. In World War II, he and members of his staff gave valuable assistance on photographic processing problems to the Army Signal Corps and the Air Force. He also helped the National Archives and the Library of Congress in connection with problems of restoration and preservation of valuable photographic records. Mr. Crabtree also served as chairman of Subcommittee 8

of Sectional Committee Z38 of the American Standards Association, entitled "Processing and Equipment." This subcommittee has issued a large series of standards related to photographic processing and the purity of photographic chemicals. When Sectional Committee Z38 was reorganized in 1950 and replaced by four new Sectional Committees, Mr. Crabtree was named as the chairman of one of these, PH4—Processing. Since 1950 approximately 30 standards have been written or revised and published by his committee.

In 1924 Mr. Crabtree became a naturalized citizen of the United States. In private life he describes himself as a farmer and resides on Canandaigua Lake near Middlesex, New York, where he takes a lively interest in the affairs of the township.

For more than forty years, John I. Crabtree has worked diligently at his chosen profession of photographic chemistry. Much of the advancement of knowledge of general photographic chemistry and motion picture processing reactions and techniques can be traced directly to his researches and that of colleagues under his supervision.

#### GE Flash Contest

A flash photo contest for high school students has been announced by the photo lamp department of General Electric Co. There will be 132 top prizes with a cash value of about \$7,500. Closing date is Jan. 15, 1957.

The two first prizes, one for a girl and one for a boy will be a trip to the International Photo Exposition for five days. Second prizes will be \$100 cash and third prizes \$50 cash. Other prizes will consist of record albums and portable radios. Information may be obtained from GE at P. O. Box 6837, Cleveland 1, Ohio.

## PSA EMBLEM (Embroidered)



This PSA emblem, embroidered in beautiful color on substantial felt background, can be sewn on pocket, T-shirt, sweater, or used as a shoulder patch. It may be glued to your gadget bag. Finely made, it is long wearing. Order several for different outfits.

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## JOURNAL BINDER



Save your copies of the PSA Journal in orderly fashion. Each issue fits in easily with a simple wire insert. Can be removed if desired. 17 wires take care of 12 Journals, 4 PS&T and a separate Index. Stamped on cover and backbone as shown. Stiff covers make binder stand alone or on shelf. Get one for each year of your Journal file. Keeps them neat, restricts borrowing.

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## Washington Regional At IPEX, March 29-31

By action of the board at Denver there will be a clear track for the Washington Regional to be held March 29-31 at Washington, D.C. in conjunction with the International Photographic Exposition being held in the National Guard Armory there. The Exposition is a bi-annual event, held in a different country each time. It attracts exhibitors from all parts of the world and provides special educational and action exhibits for the public. It is held in two parts, day and evening. During the daytime it is a huge trade fair where manufacturers and distributors sell their wares to the dealers and large buyers. During the evening the cash registers are locked and the public is admitted to learn and to be entertained. Educational exhibits show many applications of photography to the sciences, education and daily living. A theme garden provides opportunity for picture shooting, with ample lighting provided, exposure data suggested and even sample pictures displayed. The only thing on sale at that time are film, flashbulbs and refreshments.

Many photographic associations are holding their national or regional conventions during the Exposition and providing their members a chance to see this great massing of photographic equipment.

PSA headquarters will be at the Raleigh Hotel and 200 sleeping rooms have been reserved there for us. A registration blank with hotel reservation will be printed in the next Journal. (The hotel will not accept direct reservations.) Since the Armory is several miles from the hotel, bus transportation will be provided for our members who will take part in that phase of the program. Wait for the registration form to get full data but mark your calendar to reserve that week-end for the Washington Regional.

The balance of the program will be like any PSA Regional, with talks, demonstrations and a banquet. If weather permits there may also be a shooting trip outdoors. That time of year can be very beautiful in our Nation's Capital and it can also be very soggy. For those who come early there will be indoor exhibits in many Government buildings in case of rain.

### Sylvania-Argus

There have been quite a few mergers of photographic firms this year and the latest is the taking over of Argus Cameras by Sylvania. According to the announcement Argus will become an autonomous division of Sylvania and continue to operate under the present management.

## PSA LIGHTER



Made by Zippo, a distinctive lighter of excellent quality, engraved with PSA emblem in blue enamel. (Instructions with lighter tell how to have monogram or signature engraved on other side.) An excellent gift for a PSAer.

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## PSA TIE CHAIN



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## PSA National Lecture Program Announces Two Spring Tours

Camera clubs, councils and chapters in two large areas of the United States will welcome the news that John W. Doscher, FPSA, FRPS, of South Woodstock, Vermont, and Glenn E. Brookins, APSA, of San Bernardino, California, will each make two month tours for National Lecture Program this coming Spring. Announcement that Mr. Doscher will tour the southern areas of the country and Mr. Brookins the Northwest came from NLP Chairman Maurice H. Louis, FPSA, in time for the Denver Convention.

### Doscher Tour

This will be the second tour for this PSA personage and owner of the Country School of Photography. Last Spring, Mr. Doscher delivered his program, "Visualization, Key to Picture Making," before nineteen groups in the northeast. He will again offer this lecture to clubs in the South between March 18 and May 17.

Tentative routing will take the speaker through Washington, Richmond, Chattanooga, Memphis, New Orleans and to other cities in this general area. After visiting groups in Texas, he will head up the Mississippi Valley turning eastward at St. Louis.

Mr. Doscher presents an outstanding educational program which stresses the creative technique of photography—the art of seeing. Step-by-step and illustrated by 150 color slides, the speaker explains in an understandable manner "filling of space, expanding planes, emphasis through isolation, compressing and expanding material, consequential subject matter, etc."

Mr. Doscher feels that no amount of technical ability can produce outstanding slides or prints. The photographer must form a mental image before the exposure is made.

To satisfy the demands of serious monochrome workers, Mr. Doscher is also offering a program on "Control Techniques." This lecture concerns ground glass control and enlarged film transparency methods by which many of Mr. Doscher's famous pictures were made. Large audiences will find it extremely easy to follow this program because projected slides accompany the talk. Mr. Doscher will also display a number of his original prints.

John Doscher's service in amateur photography has been long and varied, including that of exhibitor, judge, teacher and lecturer. He served as president of The Camera Club of New York from 1942 to 1946 and was the world's leading pictorialist in salons during 1944-45. Mr. Doscher has been active in PSA affairs and holds a Fellowship in both the Society and the Royal. In 1946, he moved from Saddle River, N. J., to the Green Mountains where he established his present photography school.

### Brookins Tour

The first lecture tour especially for the Northwest will begin on April first when Glenn E. Brookins begins a two months' trip through this twelve-state area.

Especially well known on the West Coast for his fine color slides and his efforts in assisting less-experienced workers, the speaker will present his program, "Color Slide Success Through Simplification." As this is being read, Mr. Brookins is traveling southern states offering this same program on his first National Lecture Tour.

Mr. Brookins' program is informative, instructive and inspirational. It explains the importance of proper selection, arrangement and lighting of varied subject matter. The lecturer shows how different effects are achieved by lenses, exposure, filters, focus, camera position and angle. One hundred and twenty-five slides effectively illustrate points of the program. Mr. Brookins will also project over twenty-five of his successful salon slides which come from a collection of three hundred individual slides accepted by exhibitions.

Mr. Brookins' photographic experience dates back many years although he has only concentrated on color for the past ten. Now retired from the printing business he is able to devote his full time to the hobby of photography. Especially talented as a writer, Mr. Brookins has written ten features on color and nature for the PSA Journal.

The tentative routing of Mr. Brookins will take him through Northern California to Oregon, Washington and British Columbia. Returning to Washington, the speaker will travel eastward to Montana, certain areas of N. Dakota, S. Dakota, Nebraska, Colorado; then through Wyoming, Utah, Idaho and Nevada.

All PSA clubs and councils in the areas to be covered by the two speakers have been sent announcements containing full details. The fee for each lecture is \$60. Further information can be obtained from NLP Chairman Maurice H. Louis, FPSA, 333 West 56th St., New York 19, N. Y.

The schedule for the second month of Glenn E. Brookins' NLP Fall Tour is as follows:

- Nov. 1. Macon (Ga.) C. C.
- Nov. 5. Charlotte (N. C.) C. C.
- Nov. 7. Tenn.-Eastman C. C., Kingsport, Tenn.
- Nov. 9. P. S. of Chattanooga, Tenn.
- Nov. 12. Nashville (Tenn.) P. S.
- Nov. 14. St. Louis PSA Chapter
- Nov. 16. Tulsa (Okla.) C. C.
- Nov. 19. Wichita (Kans.) C. C.
- Nov. 23. Colorado Council of C. C.'s
- Nov. 27. Albuquerque (N. M.) C. C.
- Nov. 30. Saguaro C. C., Phoenix, Ariz.

### High School Photo Contest

The 12th Annual High School Awards contest has been announced by Eastman Kodak Company, the sponsor. Open to all children in grades 9 to 12 in the United States and Territories, top prizes include \$300 cash in each of four classes. Entries are to be made between Jan. 1 and March 31, 1957, of pictures made since last April.

Details on the contest are available from National High School Photographic Awards, 343 State St., Rochester 4, N.Y.

## MEMBERSHIP PIN



The PSA emblem in gold and blue enamel is furnished in two styles, a pin back for the ladies and a lapel button for the men. Every PSA member should wear one of these so he is always known to other members. Many members have two, a lapel button for dress-up occasions and a pin-back for sports wear and camera togs. Sold only to PSA members. Specify style when placing your order.

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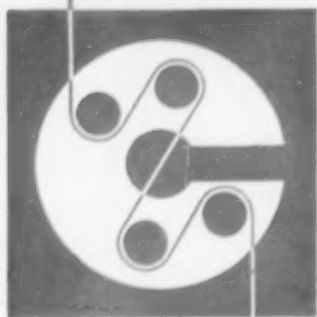
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# Cinema Clinic

Conducted by George W. Cushman, APSA

## The Ten Best

Closing dates for the Journal what they are, we columnists must write well in advance of coming events, and although at this writing I have not seen any of the Ten Best Winners, as announced elsewhere in this issue, I do have some statistics which I think might deserve comment.

In this year's contest the contribution of the fair sex is seen quite clearly. Of the top four trophy winning films, one was won by a woman, and the Gold Medal Award film was won by husband and wife working together.

And of the remaining six in the top ten, another was won by a woman, and still another lists a woman as a member of the trio that produced it.

The fact that women cameramen, or must we say "camerawomen" are beginning to get their share of the honors, indicates motion picture photography is not alone a man's world.

Women in general, my wife for one, have long contended movie making is too complicated for them. It must not be, with women taking the top honors as they have done this year.

I used to think long films had the best chance of winning, since winners in past years have often been lengthy ones. But this year the Gold Medal winner, Elyra, runs only 14 minutes, and The Harris B. Tuttle Trophy winner, Fairy Princess, runs approximately six minutes. The shortest film in the top ten, Nach Dem Spiel, lasts less than 4 minutes, and Casey at the Bat, which was judged the best club production and also one of the top ten, is under six minutes.

In fact, within the top ten there were only two which could be considered long films, both of them running approximately a half hour.

And when we include the six additional films which received four star awards, one runs an hour, one runs almost a half hour, and the other four are ten minutes or less. The shortest runs only 2½ minutes.

This summary clearly indicates that the majority of the prizewinning films made this year were short ones. It would show that judges look most favorably upon the meat of the thing, with the essentials boiled down to the minimum, with waste footage eliminated, and the scenes tightly edited. Perhaps more, it shows today's filmer realizes the value of a short film devoid of unimportant ramifications and is focusing more and more attention on brevity. Perhaps we can all take heed.

Sound is with us for good. All ten of the top winners were sound films. Six were magnetic sound on film, two were magnetic sound on tape, one was sound on disc, and one was optical sound on film. The predominance and therefore preference of magnetic sound on film speaks for itself. Of the six four star award films, two were silent, two were optical sound on film and two were sound on magnetic tape.

So out of the 16 best films, 14 were sound films. It shows that the serious worker thinks now in terms of sound with his films, and that the films getting the top prizes are today accompanied with sound.

Geographically, filmers residing in the eastern section of the country accounted for six of the top ten entries, one being from Eastern Canada. Three live in the middlewest, and one, the Gold Medal Award winner, lives on the west coast. Of the six Four Star Award winners, two live on the west coast, two live in the middle west, and the other two are from Canada and South Africa. It shows no matter where you live you can produce prize winning material.

As usual, the subject matter varies. There is comedy, drama, travelogs, cartoons, instructional films, and family happenings, to name a few. No one type of film seems to predominate in this year's contest.

We also note that the four trophy winners are also among the ten best films in the contest. Whether this was intentional or incidental we have not heard. Obviously a film could win a trophy and still not be among the ten best films submitted in the contest.

Widthwise, nine of the top ten were 16mm., and of the six Four Star Award films, five were 16mm, bringing the total to 14 16mm entries out of the entire 16 films to win.

All of the 16 winners were photographed on Kodachrome.

A total of 50 films was received in this year's contest. Of this number 38 (76%) were 16mm, and 12 were 8mm.

Forty-five were in color, and five were in black and white, the latter all being 16mm.

Of all the films received, 8 were silent, 17 were with sound on tape, 19 were magnetically striped, five were optical tracks, and one had sound on disc.

Of the 50, four came from foreign countries, and three of these were award winners, too, by the way. Entries came from 15 states, New York leading with 14, California

second with 9. Two club productions were received.

The annual competition is getting keener all the time, not from the "number" of entries, but from the "quality" of entries. To get up there among the award winners a film must be exceptionally well done.

The best way to decide if your film has a chance is to see these prize winners and compare them with your own efforts. The Ten Best will be shown around the country during the coming year, and every active filmer should make an attempt to see them. If the show isn't booked for your locality, ask for particulars now and arrange a date. Any officer of the Motion Picture Division can help you in this regard.

Next month we'll present a discussion of some of the more interesting films included in these 16 winners. In the meantime, suppose you plan on your entry now for next year.

## Winners

from p. 22



### What Your Camera Can Do

By L. W. Tregillus, Martha A. Hill and Edward M. Crane, Rochester, N. Y. 16mm Kodachrome, 956 feet, magnetic SOF (16 fps).

Does a fine job of demonstrating special effects and tricks, the cameras which can and cannot do them, how they are done and used. Very educational for any prospective filmer.

### Best Club Film



### Casey At The Bat

A club film, by Footling Films, Rochester, N. Y. 16mm Kodachrome, 141 feet, magnetic SOF (16 fps).

A picturization of the famous poem of the same name. The film is cut to fit the stanzas of the poem and the final scene is Mudville's despair as the mighty Casey struck out.

### Cuisine a la Francaise

By Bernard Krimphove, New York, N. Y.

8mm Kodachrome, 110 feet, magnetic sound on tape (16 fps).

The producer must be a chef because he shows the problems of making a Baked Alaska in the best French fashion. He does a very beautiful job of it, right up to the triumphant finish.



### Belo Horizonte

By Oscar H. Horowitz, Newton, Mass. 16mm Kodachrome, 327 feet, magnetic SOF (24 fps).

This travelogue of Belo Horizonte in Brazil contrasts modern cities with primitive roads and countrysides. The narration is excellent and the film has a well developed musical score.

## Four Star Award Films

### Appointment With Fear

By Dr. Julius Sergay, Johannesburg, S.A. 16mm Kodachrome, 375 feet, magnetic sound on tape (24 fps).

A Hitchcock type film, the star's fear all being caused by an appointment with the dentist, but under the gas he dreams of meeting an attractive girl. But he wakes up just as it gets interesting.

### The Magical Carousel

By N. Clyde, Chicago, Ill. 16mm Kodachrome, 240 feet, silent.

A short but poignant film of a crippled girl with a toy carousel which becomes very real to her. She dreams of visiting an amusement park.

### Three Jacks and a Jill

By Frank Kallenburg, Long Beach, Calif. 16mm Kodachrome, 1000 feet, optical SOF (24 fps).

A clever puppet-toon, the making of which was described in a recent Journal. Clever, full of gags, well done.

### Is Zat You Myrtle?

By Paul Brundage, San Francisco, Calif. 16mm Kodachrome, 91 feet, Optical SOF (24 fps).

Animated puppets, dogs in this case. Synchronized with a song of the same title and cleverly done.

### Linda's Dream, or Korn Tiki

By J. Edward MacDonald, Vancouver, B. C. 8mm Kodachrome, 800 feet, sound on tape (16 fps).

A well done travelogue of Hawaii showing the spots the tourist usually sees, the profusion of flowers, etc.

### No Butts

By Grand Rapids Amateur Movie Club, Grand Rapids, Mich. 16mm Kodachrome, 230 feet, silent (16 fps).

About two people who read an article on

cancer being caused by smoking, and who decide to give it up. Neither does, but their evasions make many humorous situations. They finally catch each other sniping butts and call the whole thing off.

Wm. Colin Kirk  
Chairman

## Camera Clubs

from p. 12

Such depressing experiences are the lot of every club now and then. Buttonhole the sheepish absentees afterward, and you will be treated to a variety of excuses that would do credit to an errant husband!

The Lynbrook (N. Y.) Camera Club sums up its sad experiences with summer field trips as follows:

### Lament to Our Late Field Trips

They said they couldn't go because  
'Twas early in the morn,  
And how could they get up and out  
Before the crack of dawn?  
They said they couldn't go because  
The traffic was too great,  
You'd have to start back after lunch  
Or you'd get home too late.

To which, with Lynbrook's permission, we'd like to add our own verse:

So you can't get up in the early morn,  
And you don't like to get home late,  
Well, you shouldn't belong to a camera club,

For, backslider, you just don't rate!

## Bermudo

from p. 13

who live there, and if you never have a chance to travel in the area you will still feel that you are familiar with some of the contours of the land, the look of the towns, and the children who play on the beaches.

International Exhibits Service is ready to send you these shows through your Zone Representatives listed in the Service Directory in the back of this Journal. Give them a try and spend an evening in a foreign land! Cost? Two cents to send a card requesting the show, and postage on to the next Club in your Zone.

Mary K. Wing, Director

## Catalog trouble?

Karl Baumgaertel suggests that if you have any trouble getting out your exhibition catalog or similar printed matter, you should try giving the printer and engraver complimentary credit in the catalog. He feels it is a good way of insuring superb workmanship because neither would want his name on a sloppy job. And since you are not charging them for the mention, they might reciprocate by giving freely of advice and help, speed up the job and maybe even point out ways you can save a little money.

## Zoo Parade

We have been tipped off that one of the popular Zoo Parade TV shows was filmed in color at Silver Springs this summer. It will be seen in the early fall under the title "Swimming Animals." An interesting note is that it took ten days to film the half-hour show. Ross Allen supplied many of the animals which do the swimming and also wrestled an anaconda underwater.

## EXHIBITIONS and COMPETITIONS

### Monochrome

Note: M—monochrome prints, C—color prints, T—color transparencies, SS—stereo slides, L—monochrome slides, A—architectural prints, S—scientific or nature prints. Entry fee is \$1.00 in each class unless otherwise specified.

#### PSA Approved

These salons approved for monochrome portion only by Pictorial Division. See other listings on this page for approval of other sections.

[For listing and approval send data to Ralph E. Mahan, APSA, 260 Forest Avenue, Elmhurst, Illinois.]

**BIELLA** (M,T) Closes Nov. 15. Exhibited Dec. 2-16 in Galleria d'Arte. Data: Cineclub Biella, Via Vecovado 3, Italy.

**DES MOINES** (M) Closes Nov. 30. Exhibited Dec. 16 to Jan. 6 at Art Center. Data: E. G. Flatley, Y.M.C.A., Des Moines, Iowa.

**COIMBRA** (M) Closes Dec. 1. Exhibited in Feb. Data: The Grupo Camera, Rua F. Borgan 117, 2nd Floor, Coimbra, Portugal.

**CUBA** (M,T) Closes Dec. 1. M fee \$2.00. Exhibited Dec. 15-Jan. 15. Data: Club Fotografico de Cuba, O'Reilly 366, also, por Compostela, Havana, Cuba.

**OSHKOSH** (M,T) M closes Dec. 5; T Dec. 12. M fee \$1.50. Exhibited Jan. 1-20 at Paine Art Center and Arboretum. Data: Paine Art Center, P.O. Box 360, Oshkosh, Wis.

**SPRINGFIELD** (M,T) M closes Dec. 5; T Dec. 12. M fee \$2.00. Exhibited Jan. 2-20 at Museum. Data: Mrs. Marion D. McCarthy, Smith Art Museum, Springfield 5, Mass.

**MUNICHEN** (M) Closes Dec. 31. Exhibited Feb.-Mar. 1957. Data: Arbeitskreis Munchener Foto-Amateure, Siesstrasse 17, Munchen 17, Germany.

**UTENHAGE** (M,C) Closes Dec. 31. Exhibited Feb. 11 to Mar. 2 at Uitenhage, Port Elizabeth, and Grahamstown. Data: Uitenhage Camera Club, P.O. Box 12, Uitenhage C.P., South Africa.

**SINGAPORE** (M,S) Closes Jan. 6. Exhibited Feb. 8-17. Data: Photographic Society of Singapore, 96 Raffles Museum, Stamford Road, Singapore 6, Malaya.

**WILMINGTON** (M,T) Closes Jan. 12. Fee \$1.00 and return postage. Exhibited Feb. 3-24. Data: Carl S. Hensberger, Jr., P.O. Box 491, Wilmington 99, Delaware.

**BIRMINGHAM** (M,L,T) Closes Jan. 21. Exhibited Feb. 11 to 25. Data: D. McM. Henderson, 254 Asheton Road, Shirley, Birmingham, England.

**WHITTIER** (M,T) Closes Jan. 21. M fee \$1.00 and return postage. Data: Don M. Barrow, 14611 S. Painter, Norwalk, Calif.

**NEWARK** (M,T) Closes Jan. 23. Exhibited Feb. 14 to Mar. 9 at Public Library. Data: Miss Catherine Courson, 223 Prospect St., East Orange, N. J.

**JACKSON** (M) Closes Jan. 26. Exhibited Feb. 11-23 at Mississippi Power & Light Co. showroom. Data: J. T. Caldwell, Jr., P.O. Box 4208, Funder Station, Jackson 10, Miss.

**VALPARAISO** (M,T) Closes Jan. 26. Exhibited Feb. 19 to Mar. 9. Data: Club Fotografico Y Cinematografico de Valparaiso, Condell 1349, Casilla 1907, Valparaiso, Chile.

**ZAGREB** (M,C,T) Closes Feb. 10. Exhibited Apr. 27 to May 27. Data: Fotoklub Zagreb, P.O. Box 237, Zagreb, Yugoslavia.

**ROCHESTER** (M,S,T,SS Slides, SS) Closes Feb. 10. Print fee \$2.00. Exhibited Mar. 1-31 at Memorial Art Gallery. Data: Thos. F. Murray, 301 Ridgeway Ave., Rochester 13, N. Y.

**MELBOURNE** (M,T) Closes Feb. 13. Exhibited Mar. 10 to 27. Data: Melbourne Camera Club, P.O. Box 930 G, Melbourne, Australia.

**SAN JOSE** (M,T) Closes Feb. 20. Exhibited Mar. 1-28. Data: Ruth Penberthy, 19490 Glen Una Drive, Los Gatos, Calif.

**SAN BERNARDINO** (M) Closes Mar. 5. Exhibited Mar. 14-24. Data: Ellsworth Finsel, 919 27th St., San Bernardino, Calif.

**ADELAIDE** (M,T) Closes Mar. 19. Exhibited Apr. 3 to May 4 at Centennial Hall. Data: Adelaide Int. Salon of Photography, 5 Adelaide Exhibition, 12 Pirie St., Adelaide, So. Australia.

### Other Salons

**CEYLON** (M) Closes Nov. 12. No fee. Exhibited beginning Dec. 8. Data: Photographic Society of Ceylon, 113 Stewart Place, Colombo, Ceylon.

**JAPAN** (M,T) Closes Nov. 15. Exhibited in Tokyo in Feb. 5 other cities later. Data: Secretary, Photographic Salon of Japan, Aashi Shikun Bldg., Yurakucho, Tokyo, Japan.

**BARREIRO** (M,C,T) Closes Nov. 15. Exhibited during Dec. Data: Grupo Desportivo da Cal, c/o Eng. Victor M. Chagas dos Santos, Barreiro, Portugal.

**NEOCHEA** (M) Closes Dec. 31. Exhibited during Feb. Data: Foto Club Neocheas, Boleorle 2840, Neocheas, Argentina.

### Color

#### PSA Approved

[For listing and approval send data to Robert J. Goldman, APSA, 170 Linden Lane, Glen Head, N.Y.] Entry fee \$1 unless otherwise specified.

**CUBA**, Dec. 21-Jan. 5, deadline Dec. 1. Forms: Club Fotografico de Cuba, O'Reilly 366, also, por Compostela, Havana, Cuba.

**SPRINGFIELD**, Jan. 2-13, deadline Dec. 12. Forms: Marion D. McCarthy, Smith Art Museum, Springfield, Mass.

**OSHKOSH**, Jan. 1-20, deadline Dec. 12. Forms: Paine Art Center, P. O. Box 360, Oshkosh, Wisconsin.

**WHITTIER**, Feb. 9-24, deadline Jan. 21. Forms: Don Barrow, 14611 South Painter, Norwalk, California.

**CIRCLE OF CONFUSION**, Feb. 9-24, deadline Jan. 21. Forms: Don Barrow, 14611 South Painter, Norwalk, California.

**NEWARK**, Feb. 14-26, deadline Jan. 23. Forms: Sam Budahany, 295 Millburn Ave., Millburn, New Jersey.

**VALPARAISO**, Feb. 19-Mar. 9, deadline Jan. 26. Forms: Club Fotografico de Valparaiso, Condell 1349, Casilla 1907, Valparaiso, Chile.

**ROCHESTER**, Mar. 3-17, deadline Feb. 10. Forms: Thomas F. Murray, 301 Ridgeway Ave., Rochester 13, New York.

**MELBOURNE**, March 10-27, deadline Feb. 13. Forms: Allen G. Gray, 101 Nicholson St., East Coburg, Victoria, Australia.

**LIGHT AND SHADOW**, Mar. 1-28, deadline Feb. 20. Forms: Ruth Penberthy, 19490 Glen Una Drive, Los Gatos, California.

**CHARTER OAK**, March 19-20, deadline Feb. 25. Forms: Mrs. Virginia C. Person, 131, First St., New Britain, Conn.

**PITTSBURGH**, Mar. 17-24, deadline Feb. 25. Forms: Arlene H. Daniels, 2516 S. Braddock Ave., Pittsburgh 18, Pa.

**NEW YORK**, April 5-19, deadline March 8. Forms: Fred B. Shaw, 2410 Troutman Ave., Bronx 61, New York.

### Stereo

[For listing send data to Lewis F. Miller, 8216 Morgan St., Chicago 20, Ill.]

**LIGHTHOUSE**, Nov. 10 closing, 4 slides \$1. Forms: Lewis F. Miller, 8216 Morgan St., Chicago 20, Ill. 21st **ROCHESTER**, closes Feb. 10, 1 slide \$1. Forms: Thomas F. Murray, 301 Ridgeway Ave., Rochester 13, N. Y.

### Nature

[Nature Division Approval]

[For listing and approval send data to W. J. Johnson, FPSA, 2134 W. Concord Pl., Chicago 47, Ill.]

12th **CHICAGO NATURE**, closes January 14, 1957, four prints \$1.00, four slides \$1.00, an exhibit at Chicago Natural History Museum, February 2-24, 1957. Data from Louis W. Braun, 166 W. Washington St., Chicago 2, Ill.

9th **MINNEAPOLIS** (Nature Section), closes January 21st, 1957, on exhibit February 17 through 22. Data: Robert C. Nyquist, 604 N. Lilac Dr., Apt. 309, Minneapolis 22, Minn.

21st **ROCHESTER** (Nature Section), closes February 10, 1957, four slides (2x2 only) \$1.00, four prints \$2.00, an exhibit at Memorial Art Gallery, March 1-31, 1957. Data: Thomas F. Murray, 301 Ridgeway Ave., Rochester 13, N. Y.

2nd **MELBOURNE** (Nature Section), closes February 13, 1957, four slides (2x2 only) \$1.00, four prints \$1.00. Data from Edward R. Rotherham, 53 Bealiba Road, Caulfield S. E. 2, Victoria, Australia.

**TORONTO** (Nature Section), closes Feb. 18, 1957, four 2 x 2 slides, \$1.00. Data from L. A. Trapp, APSA, 37 Welverton Ave., Toronto 6, Ontario, Canada.

2nd **LAKE ERIE** (Nature Section), closes Feb. 20, 1957, four 2 x 2 or 2 1/2 x 2 1/2 slides, \$1.00. Data from Morton Stearns, 2619 Edgerton Rd., University Heights 18, Ohio.

19th **BUFFALO NATURE**, closes April 29, 1957, four prints and/or four slides, on exhibit May 14-26, 1957 at Buffalo Museum of Science. Data: Harold Menig, Girdle Road, East Aurora, N. Y.

### PSA Competitions

**NATIONAL CLUB COLOR SLIDE COMPETITION**—All clubs, four classes. Medals, ribbons, etc. Fees: CD clubs free, other PSA clubs \$4.00, non-PSA clubs, \$6.00. Data: Maurice Lank, 10829 Westminster Ave., Los Angeles, Calif.

**NATURE PRINT COMPETITION FOR INDIVIDUALS**—4 prints, 5x7 to 16x20, any nature subject except previous winners. Send prints to Henry M. Mayer, 3438 W. 150th St., Cleveland 11, O. by Feb. 15, 1957.

**NATURE SLIDE COMPETITION FOR INDIVIDUALS**—Closes Nov. 15. Slides to Dr. Donald T. Rice, 606 S. Main St., Normal, Ill. Rules from Warren H. Savary, FPSA, Sydenham Rd., Warren Twp., Plainfield, N.J.

**STEREO**—for individuals, four slides in glass. Fee: \$1 for 3 Competitions. Data: Ezra C. Poling, 45 Strong St., Rochester 21, N. Y.

**NATIONAL CLUB STEREO COMPETITION**—Stereo Division Clubs only. Fee: \$1.00 for next 2 competitions. Closes in February and May. Six slides in glass. Data: Glen Thrush, 1407 E. 11th Ave., #24, Denver 18, Colorado.

**COLOR PRINT COMPETITION FOR INDIVIDUALS**—Four prints any process, including hand coloring. \$1 for series of three contests, 50¢ each, free to CD members. Medals and ribbons. Closes Nov. 20, Feb. 20, May 20. Data: Mrs. Pearl Johnson, 661 Merton Rd., Detroit 3, Mich.

#### Notices

To be listed on this page, notices of exhibitions must be sent to the individuals noted under each heading. Notices of PSA Competitions and of Contests should be sent direct to the Journal, 28 Leonard, Stamford, Conn.



6. ANNE BRENNAN Photography has varying significance to many people. This is as it should be. I feel very strongly that the medium is completely personal and, in order to derive the greatest satisfaction, we must approach it on an individual basis. We must see, feel and respond to picture material with our own eyes, emotions and experiences. We must try to be original and imaginative.

Personally I find it difficult to be strictly logical about photography. My approach and feeling for pictures seems to come more from my heart than from my mind.

I respond to all kinds of subject matter and regret that all too often a photograph is evaluated strictly upon the basis of category. Pictures, regardless of subject matter, are successful or unsuccessful only because of the photographer's skill in communicating his impressions through his medium.

I met "Rosanno" in the Bronx Park Zoo. The photograph is a candid study of a natural and unassuming child. I was attracted by the subject's strong facial features and seriousness of expression; her large round hat forming an interesting frame for the small face; and the similar texture relationships of hat, hair and skin.

Miss Brennan, a secretary, used a Roliflex with Super-XX film. Exposure 1/100th sec. @ f:8. Time-tank developed in Harvey-777.

Printed in Omega B-4 condenser enlarger on Medalist glossy paper developed in Dektol.

Photograph made in late afternoon sunlight.

## Letter

from p. 3

5. Advanced members made no effort to convince them that snapshooting is not a legitimate form of photographic expression.

Another fairly large group for whom the camera is a tool is made up of professional photographers—photo journalists, magazine photographers, illustrative photographers, portraitists and the like.

They shun camera clubs, for the most part, because their work is not judged by professional standards but by the standards of the salon, which are not necessarily the same. The clubs make no provision in their programs either to encourage or recognize the professional photographer, who may be as much in need of stimulation and encouragement as the amateur.

More often than not, the clubs are always asking something from the professional; seldom, if ever, give him anything in return, except a dinner or possibly a lecture fee.

Yet, shouldn't the professional be made to feel at home among amateurs, to their mutual advantage?

Still another group using the camera as a tool is made up of educators, scientists and professional people. The educator uses it for visual aids programs.

The scientist to record his research. The doctor or the dentist for clinical purposes. Few camera clubs recognize such work; most of them pay no attention to it. Yet it is an important and growing use of photography.

Why should all of these photographers be excluded from camera clubs because their interests are not those of the salon exhibitor? Simply because their primary interest is in *what* they are photographing and not, essentially, in the photographing of it per se?

Perhaps at this point it might be appropriate to mention some of the reasons people don't stay in camera clubs after having been a member for a few seasons.

Two reasons bulk large:

1. Frustration. The member just isn't cut out to be a salon exhibitor, and since that seems to be the sole aim and purpose of the club, he just quietly drops out.

2. Boredom. The member wins his share of club contests, perhaps compiles a fair exhibition record. But he quickly realizes that he is resorting more and more to formula, that he can get by without any real artistic achievement. There is a deadening sameness to the programs, the bull-sessions, the dreary business meetings. Even the models brought in for the portrait sessions begin to look alike, and the field trips inevitably wind up at the same old winding streams.

What, then, is the answer?

First of all, I'd say that it's time the camera clubs quit trying to shape every member into a uniform mould, to give individuals a chance to be themselves, even if the wise, old experts know they are all wrong.

Second, diversify. Recognize that it takes all kinds to make a world and that photography means different people. Adapt the program to the needs of the members, instead of spoon-feeding the members what the program committee thinks they should have.

Third, entertain. Keep business out of the membership meetings. Let the members elect an executive committee to handle the business. If members want to sit in and give their two-bits' worth, fine. But don't burden the whole membership with the boring mechanics of running the club.

Brighten up the programs with material that is frankly entertainment. Every session needn't be either a contest or a pedantic exposition of some photographic process.

Have a program occasionally when members can bring in slides or prints taken just for the fun of it—pictures taken on shoots, at picnics, anywhere, but pictures that are fun to look at. Get Joe's acrobatics as he tries to balance atop a fence for a high-angle shot,

Mary's completely undignified posture as she gets down on her knees for a flower closeup, Jim's contortions as he tries to shoot a vertical with a single-lens reflex. You'll have the crowd howling before the evening's over, and everyone will go home happy.

Fourth, more social activity. Plan events where photography is secondary, good fellowship is the primary consideration. Picnics, beach parties, dinners (not formal banquets) or, if it's a small club, perhaps an evening of canasta at one of the member's homes.

Fifth, recognition. Everyone wants to know that he is appreciated. And this includes the cleanup committee as well as the four-star exhibitor.

Have a welcoming committee to greet guests and possible new members. Introduce them during the meeting.

Devote a portion of each meeting to announcements of the achievements of members, not necessarily photographic. Thus, if Joe has been promoted to plant superintendent, or if Mary has just won the shorthand contest at her night school, let the members know about it. Never underestimate the power of a few kind words.

Only a few people can win honors or special medals. Only a minority can win the club print contest, or even a mention. But even the most inept dark-room worker can do something well—toss a salad for the picnic, enroll more new members than anyone else, handle the sound system for the visiting lecturer. Give them credit for what they *can* do, minimize their failures.

Sixth, plan. Too many camera clubs just drift from one meeting to the next, with no apparent goal, no apparent purpose. Planning ahead helps to keep the program in balance, to meet the various needs of the members, to get that essential change of pace.

Seventh, do something useful. Every town, every city could put the skills of its amateur photographers to good use if the camera clubs could mobilize those skills. Some clubs do this. Many don't.

Perhaps the library could use a photo-documentation of the town, the historical society could use pictures of old buildings about to be torn down to make room for a new express highway.

Perhaps the community chest needs pictures of social service agencies to publicize its fund drive, or there's a hospital that could use members' slides to cheer up the patients.

One professional photographers' association has taken upon itself the happy task of being "family photographer" for an orphan's home. (Ed. One club, too.)

There's no end of projects of this sort that can give the members (and especially those who aren't interested in salon work) an opportunity to put their skills to work, and be of service at the same time. No boredom here.

## PSA Services

**Camera Clubs**—Fred W. Pla Jr., FPSA, 2956 Sheridan Rd., Chicago 40, Ill.  
**Chapters**—W. E. Chase, FPSA, 600 Missouri Pacific Bldg., 15th & Olive Sts., St. Louis 3, Mo.  
**National Lectures**—Maurice H. Lous, FPSA, 313 W. 16th St., New York 19, N. Y.  
**Recorded Lectures**—Fred H. Kuehl, 2001 46th St., Rock Island, Ill.  
**Tape**—W. A. Kirkpatrick, 49 W. Thomas Rd., Phoenix, Ariz.  
**Travel**—Tom Firth, FPSA, Trappe, Md.  
**Travel Aides**—John P. Montgomery, Jr., P.O. Box 7013, Orlando, Fla.  
**International Exhibits**—East: Mrs. Elizabeth Plumer, New Castle, N.H. Central: Mrs. Sylvia Smiley, 1018 N. Main St., Racine, Wis. West: Kenneth Browne, 4195 Jackdaw St., San Diego 3, Calif.

## PSA Publications

(All inquiries about circulation should be addressed to Headquarters, 2005 Walnut St., Phila. 3, Pa.)  
**Editors**  
**PSA Journal**—Don Bennett, FPSA, 28 Leonard St., Stamford, Conn.  
**PS&T**—Paul Arnold, Hon. PSA, FPSA, 26 Hotchkiss St., S. Birmingham New York  
**Color Division Bulletin**—Mrs. Vella Finne, 1827 E. 4th St., Long Beach, Calif.  
**Motion Picture News Bulletin**—James P. Dobyns, 49 Westwood Dr., E. Rochester, N. Y.  
**Nature Shots**—Alfred Rendin, FPSA, 2018 Santa Barbara St., Santa Barbara, Calif.  
**P.J. Bulletin**—Edward C. Wilson, FPSA, 372 St. Johns Pl., Brooklyn 17, N. Y.  
**Pictorial Division Bulletin**—Sewell Posner, FPSA, Linden Lane, Lake Springfield Rt. 8, Springfield, Ill.  
**Stereogram**—Anthony Brucoleri, 87 Quinn Rd., Rochester 21, N. Y.  
**Technical Division News Letter**—R. C. Hakanson, FPSA, 10123 Lake Shore Blvd., Cleveland 8, Ohio.  
**Camera Club Bulletin**—Russell Kriete, FPSA, 4949 Byron St., Chicago 41, Ill.

## Division Services

(Please note that these are listed by Divisions and in some cases divided into three categories, services to ALL Division members, to individual members and to member clubs. Services listed herein are normally available only to members of Divisions. Division membership dues are \$1 per year.)

Color Division  
All

**CD Membership Slide**—Dr. C. W. Biedel, 2504 Velde, Bremerton, Wash.  
**Hospital Project**—Send slides to Karl A. Baumgaertel, Hon. PSA, FPSA, 623-19th Ave., San Francisco 21, Calif.

## Individuals

**Star Ratings**—Lloyd Robinson, Jr., 3755 Fairmeade Rd., Pasadena, Calif.  
**Slide Circuits**—R. B. Horner, FPSA, 3913 Rosemont, Chicago 49, Illinois.  
**International Slide Circuits**—John Moddejonge, FPSA, 7414 Manhattan Ave., Cleveland 29, Ohio.  
**Slide Study Groups**—Dr. C. W. Biedel, 2504 Velde, Bremerton, Wash.  
**Instruction Slide Sets**—W. F. Surdam, FPSA, Chimney Ash Farm, Mt. Airy Rd., Basking Ridge, N. J.  
**Color Print Competition**—Mrs. Pearl Johnson, 661 Morton Road, Detroit 17, Mich.  
**Color Print Circuits**—L. G. Young, 40 Madison Ave., Summit, N. J.  
**Color Print Set**—Mrs. Nan Justice, 721 N.W. 19th Court, Miami, Fla.  
**Hand Colored Print Circuits**—James Archibald, Yerkes, Pa.  
**International Slide Competition**—Robert H. Kleinschmidt, 41 Parkside Crescent, Rochester 17, N. Y.  
**Permanent Slide Collection**—George F. Johnson, FPSA, Forestry Bldg., State College, Pa.  
**Library**—Hoyt L. Roush, Johnston Bldg., Charlotte 3, N. C.

## Clubs

**Veterans Hospital Slide-Getter Sets**—Edward H. Bourne, 40 Woodside Drive, Penfield, N. Y.  
**Judging Service**—East: Frederic B. Shaw, 2410 Truman Ave., Bronx 61, N. Y. Mid-West: Paul S. Gililand, 7502 Nottingham Ave., St. Louis 19, Mo. West: Walter F. Sullivan, 913 Franklin St., San Francisco 9, Calif. (Inc. Canada, Alaska & Hawaii.)  
**Exhibition Slide Sets**  
**Slide Set Director**—Dr. S. Wayne Smith, 1708 Bryan Ave., Salt Lake City, Utah.

**International Slide Set Exchange**—Frank B. Bayless, 120 Conwell Ave., Oil City, Pa.  
**Color Slide Circuits**—Ray J. Smith, P. O. Box 317, La Mesa, Calif.  
**National Club Slide Competition**—Maurice Lank, 10829 Westminister Ave., Los Angeles 34, Calif.  
**Color Print Set**—Mrs. Nan Justice, 721 N. W. 19th Court, Miami, Fla.  
**Pictorial Chicago Project**—Mrs. Mildred Blaha, 4211 Harvey Ave., Western Springs, Ill.

## Motion Picture Division

**Annual Film Competition**—Wm. Colin Kirk, 1197 Stout St., Denver 4, Colo.  
**Book and Film Library**—John T. Boos, 9110 Western Hills Drive, Kansas City, Mo.  
**Club Film-Program Exchange Service**—John T. Boos, 9110 Western Hills Dr., Kansas City, Mo.  
**Film Analysis and Judging Service**—Ernest F. Humphrey, 4722 Burkley Ave., Louisville 14, Ky.  
**Music Service**—Miss Helen Welsh, North High School, 750 Herman Ave., Valley Stream, N.Y.  
**Technical Information**—Tullio Pellegrini, 1545 Lombard St., San Francisco 23, Calif.  
**Continuity Service**—Charles J. Ross, 3580 Griffith Park Blvd., Los Angeles 27, Calif.  
**Film Presentation Service**—John J. Lloyd, 355 Colorado Pl., Long Beach 14, Calif.

Nature Division  
All

**Print Contest**—Leonard A. Thurston, FPSA, 811 Edison Ave., Detroit 2, Mich.  
**Instructions Slide Set**—Ludwig Kramer, Cottage School, Pleasantville, N. Y.  
**Exhibition Slide Set**—Harry L. Gebhardt, 232 W. 11st St., Erie, Pa.  
**Print Set**—Howard E. Ponce, FPSA, 732 W. 188th St., New York 32, N. Y.  
**Librarian**—Albert E. Cooper, P.O. Box 628, Omaha 1, Nebraska.  
**Slide Study Circuits**—Alfred W. Cooper, P.O. Box 879, Worland, Wyo., and Floyd Brown, P.O. Box 214, Lansing 2, Mich.  
**Hospital Project**—Send slides to Karl A. Baumgaertel, Hon. PSA, FPSA, 623-19th Ave., San Francisco 21, Calif.

## Individual

**Star Ratings**—Dr. Gordon B. White, FPSA, 239 Sugarloaf St., Port Colbourne, Ontario, Canada.  
**Print Competition**—Leonard A. Thurston, FPSA, 811 Edison Ave., Detroit 2, Mich.  
**Slide Competition**—Dr. B. J. Kaston, FPSA, 410 Blake Road, New Britain, Conn.

## Clubs

**Veterans Hospital Slide-Getter Sets**—Edward H. Bourne, 40 Woodside Drive, Penfield, N. Y.  
**National Club Slide Competition**—Irma Louise Rudd, 1602 S. Catalina, Redondo Beach, Calif.

## Photo Journalism Division

**Journalism Circuits**—Larry Anderson, 148-26 29th Ave., Flushing 54, N. Y.  
**Critiques**—A. Vernon Davis, 437 Stratford Ave., Hagerstown, Md.

Pictorial Division  
Individual

**American Portfolios**—Mrs. Barbara M. Sieger, 200 Broadwood Rd., Pratt River, N. Y.  
**International Portfolios**—Mrs. Ethel H. Swartz, FPSA, Socy. 3616 N. Sherman Blvd., Milwaukee 16, Wis.  
**Star Exhibitor Portfolios**—Dr. Robert M. Cochran, 452 Aquila Ct., Omaha 2, Neb.  
**Portrait Portfolios**—Miss Dorothy Klark, 2415 W. Birchwood Ave., Chicago 45, Illinois.  
**Portfolio Clubs**—Ston T. Anderson, FPSA, 1247 Q. St., Lincoln 5, Nebraska.  
**Portfolio Medal Award**—Doris Martha Weber, FPSA, Jacklin Rd., Hinchley Lake, Rt. 2, Brunswick, Ohio.  
**Picture of the Month**—Alicia Perry, 609 Sedgwick Dr., Syracuse 3, N. Y.  
**Award of Merit (Star Ratings)**—Mrs. Letta M. Hand, 1927 Devonshire Ave., Lansing 10, Mich.  
**Personalized Print Analysis**—Dr. John W. Super, FPSA, 18861 Puritan Ave., Detroit 23, Mich.  
**Salon Workshop**—C. Jerry Derbas, FPSA, 128 W. Northside Dr., Jackson, Miss.  
**Salon Labels (Enclose 1¢ stamp)**—James T. Johnson, FPSA, 1712 Calle Cerro, Santa Barbara, Calif.  
**PD Membership**—East: J. M. Enders, FPSA, 1215 Circle Drive, Tallahassee, Fla. West: Mrs. Eliza T. McMenemy, 1166 E. Mountain Drive, Santa Barbara, Calif.

**Contents of the Stars**—Wellington Lee, FPSA, 44 Mulberry St., New York 13, N.Y.

## Clubs

**American Exhibits**—East: Frank S. Pollo, 141 State St., Rochester 4, N.Y. Central: Dr. C. P. Wade-worth, 698 Brown Bldg., Wichita, Kansas. West: Bosworth Lemere, 1791 Ocean Oaks Rd., Carpinteria, Calif. Gen. Dir. Ray F. Schwechen.  
**Club Print Circuits**—Edmund V. Mayer, 20 Metropolitan Oval, New York 62, N.Y.  
**Club Print Judging Service**—Don E. Haasch, 1005 Teton St., Boise, Idaho.  
**International Club Print Competition**—John A. Kelly, 468 Winnecoma Parkway, Chicago 20, Ill.  
**Portfolio of Portfolios**—Gretchen M. Wippsat, 12237 E. Kerrwood St., El Monte, Calif.  
**Salon Practices**—Ralph L. Mahon, FPSA, 260 Forrest Ave., Elmhurst, Illinois.  
**Salon Instruction Sets**—Ira S. Dole, 1322-10th Ave., Lewiston, Idaho.

## Stereo Division

## Individuals

**Personalized Slide Analysis**—Max Sorenson, 1119 E. Andrews, Fresno, California.  
**Individual Slide Competition**—Eura C. Poling, 65 Strong St., Rochester 21, N. Y.  
**Slide Circuits**—James W. Stower, The Detroit Times, Detroit 31, Michigan.  
**Large Size Stereograms**—Wheeler W. Jennings, 133 10th St., St. Petersburg, Florida.  
**Slides for Veterans**—George Towers, 19435 Rogers, Detroit 34, Michigan.  
**Old Stereo Library**—L. B. Dunnigan, 921 Long-fellow, Royal Oak, Mich.  
**Tape Recording Information**—Charlie Brooks, 1514 Atter Place, Cincinnati 24, Ohio.  
**Traveling Salon**—Ted Laatsch, 406 W. Chiverswood Lane, Milwaukee 17, Wis.  
**Star Ratings**—R. B. Heim, P.O. Box 7095, Orlando, Fla.

## Clubs

**Club Slide Sets**—L. H. Longwell, FPSA, 169 Geneva Ave., Elmhurst, Ill.  
**National Club Stereo Competition**—Glen Thrush, 1407 E. 11th Ave., #4, Denver 18, Colorado.

## Technical Division

Most of the services provided by the Technical Division for the average member are hidden. They are in the line of standards, practices, and similar things that affect all of us but without the service showing. Photographic Information—Don J. Mohler, Nels Park, Cleveland 12, Ohio.  
**Traveling Exhibits**—John F. Englert, 853 Washington Ave., Rochester, N. Y.

## Services to Exhibitions

(Recognition, listing and approval of exhibitions is handled for PSA by the several Divisions. Who's Who listings are published annually. Notices of coming exhibitions should be sent to persons listed on the Exhibitions and Competitions page.)

## Aids and Standards

**Color**—Robert J. Goldman, FPSA, 170 Linden Lane, Glen Head, N. Y.  
**Nature**—H. S. Johnson, FPSA, 2114 W. Concord Pl., Chicago 47, Ill.  
**Pictorial**—Ralph L. Mahon, 260 Forrest Ave., Elmhurst, Illinois.  
**Stereo**—Joseph W. Dutoit, 631 Selden, Detroit 1, Mich.

## Master Mailing List

**Color**—Robert J. Goldman, FPSA, 170 Linden Lane, Glen Head, N. Y.  
**Nature**—Mrs. E. H. Roper, 1521 Oakway Drive, Toledo 14, O.  
**Pictorial**—North American Salons, Philip Solomon, 32 Lexington Road, W. Hartford 7, Connecticut.  
**Overseas Salons**—Alfred W. Hecht, Hotel St. George, Clark and Henry Streets, Brooklyn 1, New York.  
**Stereo**—Eura Poling, 65 Strong St., Rochester 21, N. Y.

## Who's Who

**Color**—Mrs. Blanche Kolerik, FPSA, 5801 W. 63rd St., Chicago 18, Ill.  
**Nature**—Mrs. Louise E. Brown, FPSA, 166 W. Washington St., Chicago 2, Ill.  
**Stereo**—Mrs. Ruth Bauer, 1759 West St., Mariemont, Cincinnati 27, Ohio.  
**Pictorial**—N. American, Philip Solomon, 32 Lexington Rd., W. Hartford 7, Conn. Overseas, Alfred W. Hecht, Hotel St. George, Clark & Henry Sts., Brooklyn 1, N. Y.



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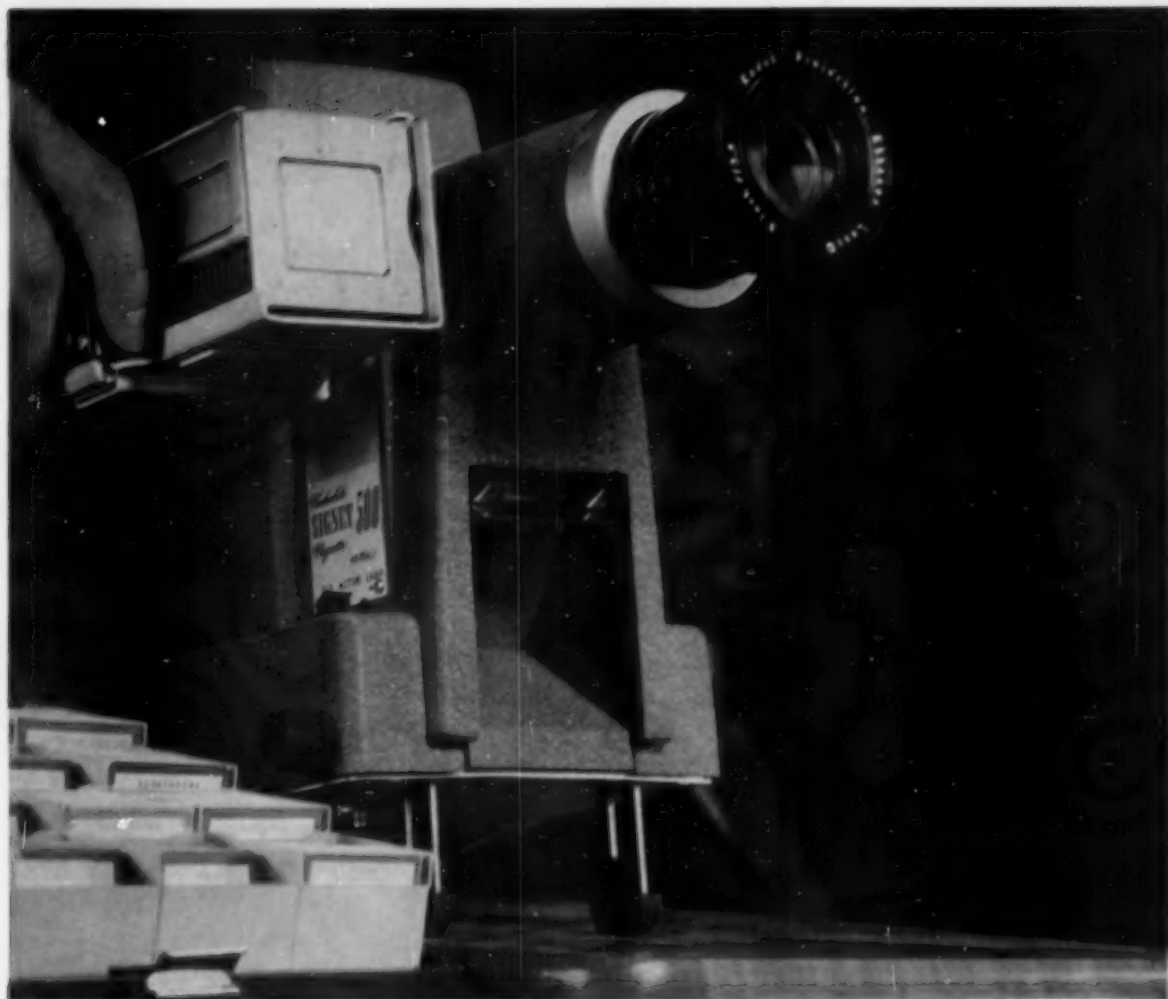
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